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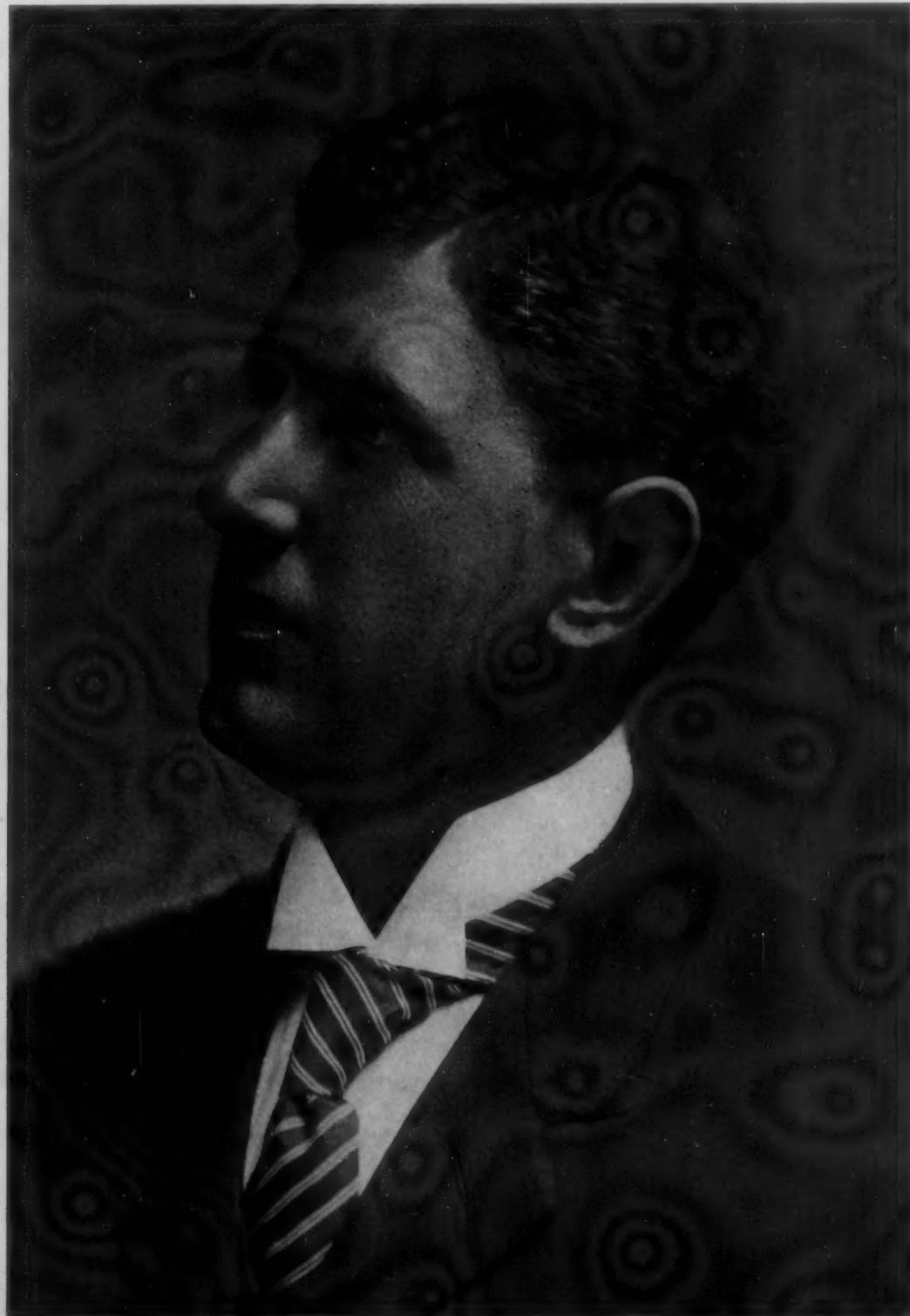
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BY ARTHUR M. ABELL.

Spohr and Paganini represented the two poles of violin playing and artistic viewpoints. Two greater contrasts could not be imagined. The German, classic, dignified, deep, noble, indifferent to popular applause and material success, abhorring all trickery, was a veritable high priest of art; while the Italian, a dazzling, comet like apparition, effervescent, impatient of tradition, going wholly his own way, with all of his transcendental genius full of charlatanism, was eager for the plaudits of the multitude and filled with an insatiable lust for gold. Yet both men were geniuses of the highest order, both represented the culmination points of their respective styles and both were mighty factors in the onward march of events musical. Spohr was the greatest musician of all violinists. His creative ability was of a very high order, and unlike other composer-violinists, he wrote not only for his instrument, but created also quartets, oratorios, operas, symphonies, overtures, successfully trying his hand at practically every form of composition. His numerous and manifold works were in great vogue during his lifetime and some of them still are played. His double quartets in particular are remarkable creations. It is not within the province of this article to go into detail on his compositions as a whole. Let us rather consider his works for violin, that show him at his best.

Spohr gave to the violin concerto a depth, breadth and nobility such as had been quite unknown before him. He took a big step in advance of Viotti; he made the violin concerto an organic whole, giving it greater unity of construction and greater wealth of ideas. He was enabled to do this, not only because his productive ability was of a much higher order than that of any of his predecessors, but because he had a broader horizon, owing to his experience in the wide general field of composition. Spohr, like his predecessors, recognized the fundamental nature of the violin and treated it first of all as a "singing" instrument; thus his slow movements are among the most beautiful cantabile writing in existence for the violin. Unlike Paganini, he avoided showy writing for effect. There is no froth or foam in Spohr's works; indeed, in this respect, he was altogether too severe, and that fact, coupled with certain mannerisms of style, as his stereotype use in every concerto of chromatic runs, quick trills on sixteenth notes in rapid passages, staccato runs and ever recurring tenths, give to his concertos a certain monotony. They are wholly lacking in light, piquant effects, both of technic and more especially of bowing. Spohr never employs arpeggi bowing, or spiccato or the staccato volant. Spohr early took Mozart as his model. He had an abundance of ideas and in melodic outlines his concertos are lyric, elegiac and oftentimes of a certain melancholic sentimentality. His passages are always difficult, calling for a peculiar kind of technic, which is not, strictly speaking, violinistic, and they are characterized by a certain heaviness and a lack of brilliancy. This undeniable Schwerfälligkeit in Spohr's works is heightened by his complicated harmonies. Of his fifteen concertos for violin and orchestra, the seventh, eighth and ninth represent the culmination point of his productivity. In the six preceding ones he had not attained to full maturity and independence of style and in those that come after the ninth he in the main repeats himself. These three concertos, written in Spohr's best years, are still frequently heard in public, and the eighth in particular is immortal; for musical worth, it is the most important concerto ever written by a violinist. Spohr's influence on composers who came after him was very marked. Men like Mendelssohn, Bruch, Brahms and Tschaikowsky did not, of course, imitate him; they were much too great and independent to be imitators of anybody, yet, what Spohr accomplished in violin compositions undoubtedly widened their scope.

As a performer, Spohr's influence was no less great. He had the biggest tone of any violinist that ever lived and he is said to have "sung" wonderfully in his adagios. His allegro he played with great force and temperament; he was the first violinist to handle the instrument in a forceful and energetic manner. He was a man of enormous physical strength and he had a hand of tremendous size, which enabled him to do things impossible to other violinists. His technic was impeccable and he played with a breadth and nobility of expression that characterized his whole being. An idea of how Spohr played may be gained from the following criticism, which was written by the distinguished critic Rochlitz, of Leipzig, after Spohr's first appearance in that city in 1804: "Spohr's individuality inclines mostly to the heroic and to the sad and sentimen-

tal. Absolute purity, certainty, precision, extraordinary technic, all kinds of bowing, all grades of violin tone, the most nonchalant ease in handling all these things stamp him one of the greatest virtuosos. But the soul he breathes into his playing, the flight of his fantasy, the fire, the tenderness, the depth of his feeling, his fine taste and his grasping of the spirit of widely different compositions and his ability to reproduce each work in the spirit of the composer—these things stamp him the true artist." Numerous other critics in later years give virtually the same impression of his art. During the early part of his career he took Rode as his model, and he copied him so minutely that he is said to have played Rode's G major variations and A minor concerto exactly as the author himself did. In later years, however, Spohr developed a style of his own. This may be seen from his markings of the Rode A minor concerto, which Spohr incorporated in his violin school, published in 1832. His directions for playing it at this time were not at all in accordance with Rode's own style. Spohr, as a virtuoso, always had great artistic success, and he everywhere won the unbounded admiration of musicians; but he never enthused the general public and made money as Paganini did. On his tour of Italy in 1815 to 1816 he found little recognition, and on his

stuck hören." It is extraordinary that Spohr, who was himself a symphonist of no mean order, having written no less than ten big symphonies, did not recognize the value of the Beethoven concerto and the enormous progress revealed in his symphonic treatment of the contents; but, then, Spohr as a critic was narrow minded, both in judging productive and reproductive art, as his criticism of the Beethoven C minor symphony and all of the Titan's later works; also of Weber, the success of whose "Freischütz" he never understood, and of Rossini and Paganini, illustrated.

Spohr was a curious mixture of breadth and narrowness of vision. Still, taken all in all, he was a most remarkable man and he occupies a niche all by himself in the temple of art. He had a lofty conception of the artist's mission and he accomplished a great deal toward securing for musicians of his day more social recognition. The accounts of his own experiences at the courts of various potentates are given in his autobiography (this interesting book, by the way, gives us a very clear insight into the character of the man, and it also mirrors all the musically important events of the first half of the century. Spohr combined all the qualities necessary to establish a great German school of violin playing. What had been done before him by Germans (witness Leopold Mozart, and the three Stannitzes, the brothers Eck, these men being representatives of the so called Mannheim school) had accomplished very little in the way of practical results. Kreutzer, although a German by birth, belonged by education to the French school. Spohr was to Germany what Rode was to France, but in a much higher degree. He was a far greater genius and a more potent personality; hence, his work was of greater and more far reaching importance. He was, above all, thoroughly Teutonic. He came of a good family, he was well educated, and he was a man of strong character and powerful convictions, to which he was absolutely true. In personal appearance he was tall, dignified and of commanding presence; on meeting him everyone felt that he was an exceptional personality. It required an artist of just his firmness and strength and character to effect the reforms which he brought about in his day.

Spohr was a native of Braunschweig (Brunswick), where he was born on April 5, 1784. It is a curious coincidence that the two greatest of all violinists, Paganini and Spohr, were born in the same year and within two weeks of each other. Paganini having been born on February 18, 1784. Spohr began to play the violin at the age of five. His instinct for harmony was early displayed, for he discovered the G major chord on the four strings himself and delighted with the concord of sweet sounds, he hurried to his mother and played it incessantly to her until she drove him out of the kitchen. Spohr's parents were unable to give him a thorough musical education, but the Duke of Braunschweig, who was himself a good amateur violinist, became his patron and undertook the expense of a year's instruction with a recognized master. He left the choice of the teacher to Spohr, who immediately selected Viotti, but Viotti had become a wine merchant and refused to take him. Spohr's second choice was Ferdinand Eck, but he had made a wealthy marriage and was living in luxury on the estate of his wife, and he, too, refused him as a pupil; but he recommended his brother, Franz Eck, who was concertizing in Germany at the time. He played in Braunschweig and found favor with the Duke and Spohr, so it was decided that the boy should travel and study with him a year. Eck took the youth with him to St. Petersburg, stopping to give concerts on the way. Spohr soon discovered that he was a better musician than his teacher, but he profited a great deal from him in the way of violin technic and especially in point of bowing. He had many interesting experiences in the Russian capital. Among others, was a meeting with Clementi, on whom he called in company with his teacher. The two found Clementi and his pupil, John Fields, at the washtub, up to their elbows in soapsuds washing out their socks! When Eck expressed his surprise at this, Clementi was not at all put out, but advised his visitors to wash their own laundry, too, as washing was very expensive in St. Petersburg.

Returning to Braunschweig, after the year's study with Eck, Spohr was appointed by the Duke one of the first violinists of the Opera. About this time, in 1803, Rode concertized in Brunswick, and his playing, as I said above, made a tremendous impression on Spohr, whose model he became. In 1804 Spohr undertook his first concert tour, visiting Leipzig, Halle, Magdeburg, Dresden, Berlin and other cities. This tour, although it brought the artist small financial returns, was a very great artistic success and established Spohr's reputation in Germany. Aside from the criticism by Rochlitz quoted above, he received equally enthusiastic praises in Dresden and Berlin.

How little Beethoven was understood at this time (the period of some of his greatest works, including the "Eroica" symphony) is illustrated by two incidents of this first Spohr tour. In Leipzig, before his public concert had taken place, Spohr played at a soirée given by one of the most prominent members of the Leipzig social world. The élite of the town and many well known musi-



LOUIS SPOHR.  
(1784-1859.)

cians were present. Spohr chose as his first number one of the first Beethoven quartets, he being a great admirer of the early Beethoven. He noticed after the first three bars that the other artists who were playing with him had no conception of Beethoven's music, and before the first movement was half over he realized that Beethoven was Greek to the assemblage; indeed the guests soon paid no more attention to his playing and entered into an animated conversation. Enraged at this, Spohr, who always stood on his dignity, broke off in the middle of the first movement, went to his violin case, packed his instrument and made preparations to leave the party at once. The host, now in his turn astonished, asked the violinist what was the meaning of this. Spohr replied in a loud tone so that all present could hear him: "I am accustomed to being listened to with attention, and as the guests paid no attention to my playing, I thought I would be doing them a favor if I stopped." The host said: "If you would play something else, something more to the taste and understanding of my guests, you would find them attentive and grateful listeners." Spohr, who realized that he had caused the unpleasantness by his unfortunate choice of Beethoven, then played the Rode variations in G and for this he was overwhelmed with applause.

In Berlin, Spohr played Beethoven before a party of the leading musicians of the city, among those present being Romberg, a very distinguished cellist of that day, and a noted composer for his instrument. The musicians praised Spohr's art, but they chided him for playing such bizarre stuff. Romberg said to him: "Aber lieber Spohr, wie können Sie nur so barokes Zeug spielen." It is a noteworthy fact that the Beethoven violin concerto, which was composed about this time, had absolutely no influence on any of the composers for violin of that period; in truth, its influence was not felt till half a century later. It was not played at all during Beethoven's life by any one of importance. Vieuxtemps was the first great violinist to play it in public, in 1834, but the work did not come into its own till Joachim made it famous in the fifties.

Bach's influence on violin composition was equally nil. Bach died in 1750, leaving those wonderful, immortal creations for violin alone which are now in such great vogue, and yet for one hundred years after his death they lay untouched and unknown. To Joachim, too, is due the credit of having popularized Bach.

The same year, 1804, as the result of the fame brought him by this first concert tour, Spohr was called to Gotha as first concertmaster of the Opera, at a salary of 500 thaler. In 1806, he lost his friend and patron, the Duke of Brunswick, who led a regiment against Napoleon, and fell at the Battle of Jena. In Gotha, Spohr married Dorette Scheidler, an excellent harp player, who accompanied him on his concert tours for many years. His celebrated duos for violin and harp were written for her. In 1807, the artist couple played in Weimar at the court, before the Duke and Goethe and Wieland. Spohr found Goethe very cold. The great violinist remained in Gotha until 1812, making frequent concert tours meanwhile in Germany. Traveling at that time by post chaise was a

slow and tedious process, so the artist on these tours could not cover ground very rapidly. In 1813, Spohr made his debut in Vienna, scoring an enormous success, and putting Rode, who was on the decline, in the shade. Here he was offered a position with 1,500 thaler salary, as conductor of the orchestra of the Theater an der Wien. During his stay in Vienna he became acquainted with Beethoven, whose firm friend he remained ever after, although he did not appreciate his later works. In his autobiography Spohr tells many interesting anecdotes of Beethoven, some of which I quoted in my "Leaves from Spohr's Diary," written for THE MUSICAL COURIER three years ago. In 1816, Spohr visited Italy, but the Italians found his music severe and straightlaced, and he met with comparatively little recognition in that country. Rossini and Paganini were the two gods worshiped there. In Rome he renewed his acquaintance with Meyerbeer, whom he had met in Berlin in 1804. He tried to make the acquaintance of Rossini while in the Eternal City, but the genial maestro was composing the "Barber of Seville," and was literally kept under lock and key by his impresario until he completed the work, which required just two weeks' time. Paganini called on Spohr at his hotel and attended several of his concerts, but Spohr had no opportunity to hear the great wizard of the bow during his stay in Italy; it was not till 1832, sixteen years later, when Paganini gave concerts in Cassel, that he heard him.

The London Philharmonic Society had been founded by Clementi, Cramer, Moscheles, Ferdinand Ries and others, and in 1820 Spohr was invited to play at one of their concerts. He accepted, and was heard in his eighth concerto, the "Gesangsscene." Among the auditors was Viotti. The German violinist, whose fame had preceded him, scored a great and instantaneous success, and several other concerts followed. In London Spohr had the greatest financial success of his life, and at each recurring visit to England he was received with ever increasing enthusiasm. In 1820, he also visited Paris, but there his art was not understood. He no longer played in the smooth, polished manner of Rode, but had developed a style of his own, a style somewhat severe and distinctly German. The French found him too serious and stiff and dull. One of the leading critics wrote: "M. Spohr is a man of merit; he has two commendable qualities—purity of intonation and certainty of technic. If he stays in Paris for a time and perfects his taste, he can be instrumental in building up the taste of the good Germans." Spohr heard and was heard by all the prominent violinists in Paris, as Kreutzer, Baillot, Viotti and Lafont. He criticised his French colleagues in his diary very severely, and called them superficial, and accused them of looking only for effect and applause.

In 1822, Spohr became conductor of the Cassel Opera, and in this position he remained till 1857, two years before his death. The year after he removed to Cassel, "Jessonda," his most important opera, was produced there. It met with a very flattering success, and soon found its way onto the principal stages of Germany. "Jessonda" in its day was almost as popular as Weber's "Freischütz,"

but it had not the vitality to make it as long lived. In his new position Spohr found a congenial field of activity as composer, conductor, solo and quartet player, and teacher, and he was very happy. During the Cassel period Spohr taught over 200 pupils, 150 from Germany and fifty from other countries. In 1829, Ole Bull sought his instruction, but Spohr found so little talent in the weird, untrained Norseman that he refused to accept him. In 1839, Spohr visited England again, appearing this time not only as a violinist, but as a conductor of his oratorio, "Des Heilands letzte Stunden." The now world famed artist was overwhelmed with honors. During his long life Spohr came in personal contact with practically all the great men of Europe. He counted among his personal friends Beethoven, Weber, Mendelssohn, Schumann, Liszt, Humboldt, Tieck, Wagner, Ernst, Joachim, Hauptmann, David, Moscheles, Laub, Dreyschock, and hosts of others. In later years, after he had stopped keeping a diary, he became more liberal in his views of the modern composers. He was one of the first to appreciate Richard Wagner, and he brought out "The Flying Dutchman" at Cassel with success in 1843. The following letter on "The Flying Dutchman," written to his friend Lüder, whom he invited to the première, shows the great violinist's views on Wagner, and is very interesting: "The Flying Dutchman," although approaching the new romantic school à la Berlioz, and although it has given me immense work on account of its extreme difficulties, interests me, nevertheless, in the highest degree; for it is written apparently with true inspiration, and unlike so much of the modern opera music, does not display in every bar the striving after effect, or the effort to please. There is a great deal that is fanciful in it, there is a noble conception throughout; it is well written for the singers; is enormously difficult, it is true, and somewhat overcharged in the instrumentation; but it will assuredly, when performed in the large space of a theater, be clear and intelligible. I think I am so far correct in my judgment when I consider Wagner as the most gifted of all dramatic composers of the present time. His aspirations are noble, and they please me at a time when everybody is endeavoring to create a sensation." This certainly was a broad-minded criticism on Wagner, for 1843. Wagner himself was overjoyed that the great Spohr should take such substantial interest in his opera, and he wrote him a long letter full of profound thanks.

In 1857, Spohr was pensioned against his will, on the ground that he was too old to continue his duties as conductor of the Opera and symphony concerts. He soon learned to appreciate his freedom, however, and he made frequent excursions to other cities, where he was invited to conduct his works. The following year he had the misfortune to break his arm, and with a sad heart he laid away forever his beloved violin. His end came on October 22, 1859. He died in the arms of his wife and in the midst of his family. He was buried with great honors. A magnificent bronze statue of heroic proportions, showing Spohr standing erect, with his violin under his arm, graces the large open space in front of the theater at Cassel, and pays a fitting tribute to the memory of the man who did so much for art in his fatherland.

Hermann Zilcher has composed a violin concerto and dedicated it to Petschnikoff. The latter has played it with several large orchestras in Germany and Holland recently with much success.

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35 WEMYOUTH ST.  
LONDON, W., August 12, 1908.

There is little to record of the past week excepting that nearly all the musicians of London are away on their holidays. Many are summering in England this year, among them Ingo Simon and his wife, Madame Cleaver Simon, who are at Oxwich Castle in South Wales. This castle has been in the family of the present owners since 1590, the place having descended from father to son ever since that year. The present owner has many interesting tales to tell regarding the surrounding country, and has a fund of general information that renders him a delightful companion. Mr. and Mrs. Simon motored to this charming old fifteenth century castle in their big forty horse power touring car, and are to remain there until August 28, when they start on a motoring journey to Scotland. Their stay there will be with relatives for the shooting, for Mr. Simon is an ardent sportsman. There they will be in another castle of great interest. From Scotland their way will be westward to Devonshire, thought by many to be the most beautiful and interesting county in England; here they will visit a friend whose villa is on the sea. Their return to London will be on September 17, in order to be in time for the opening of the autumn term of the Delle Sodie school on the 21st. The part of South Wales where Oxwich Castle is situated is quite free from railways, the nearest station being twenty miles away. The peninsula is called Gower and the people are of Flemish descent, none of them speaking Welsh; in fact, they quite resent being called Welsh. Mr. and Mrs. Simon are both skilled archers, and they have been doing more or less archery in Wales, Mr. Simon having made some fine long shots with his Turkish bows. They shoot on the sands, where there are no people about to get in the way of the arrows and disturb them. During the spring, Mr. Congdon, an American artist who was visiting London, met Mr. Simon and thought him so good a subject for a portrait that he asked Mr. Simon to sit for him. The portrait was painted, and is an excellent likeness as well as a fine piece of work. Mr. Simon is seated by a table with his Turkish bow strung and some arrows on the table; he is in shooting costume, and the pose is an artistic one. Mr. Congdon has lived for a number of years in Paris, but now is in New York, where the portrait is on exhibition.

training she lost her voice and last year came to London, where she placed herself under the care of Madame Simon. Her voice is a remarkably fine soprano, and she already has made such improvement that her future is an assured one, but this time her voice will have a solid foundation of good training. Engagements for the autumn already booked by Mr. and Mrs. Simon include one at the Schiller Anstalt in Manchester on October 31, and at Bolton on November 2. They are to appear in Berlin in the spring and other important appearances are pending.

Philip Brozel now is in England, and will appear with the Moody-Manners English Opera Company next week at the Lyric. He is announced to sing Lohengrin on Monday evening next, and in "Aida" on Thursday. His appearances on the Continent have brought him much fame, and great interest is manifested in his London debut. Born a Russian, he now is a naturalized Englishman, and makes his home in London.

Richard de Herter, violinist, who appeared in London at a number of private houses during the season, now is on the Continent, where he has been giving some concerts. He expects to appear in America next winter.

A. T. KING.



LATEST PORTRAIT OF MADAME GADSKA.

This dashing picture of the prima donna was made at Ostende.

#### Carl at Bayreuth and Munich.

After taking the cure at Carlsbad, William C. Carl left for Bayreuth, where he attended an impressive performance of "Parsifal." Some days later he witnessed a fine presentation of "Così fan tutte" in Munich. From the scenes of the music festivals, Mr. Carl planned for his trip to the Tyrol, Vienna and Budapest. From Austro-Hungary he will go to France for his annual visit to his old mentor, Alexandre Guilmant. The American organist and teacher expects to return in September. The date of the reopening of the Guilmant Organ School has been set for October 12. Those desiring information are requested to address the school, 34 West Twelfth street, New York City.

The Flonzaley Quartet will play in Berlin this fall.

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#### Gabrilowitsch in Germany.

The Munich *Neueste Nachrichten*, of March 30, 1908, wrote of the Gabrilowitsch recital in the Bavarian capital as follows: "Ossip Gabrilowitsch shone before all as an eminent Chopin interpreter, but hardly less by his wonderful tone and beautiful, poetic delivery of Schubert; and even when we quite differed from him in regard to conception, as in Bach's Italian concerto, never for a moment could we forget that we had before us a performer of the first rank."

The same paper writes of his second recital: "Gabrilowitsch this time won his chief success with the Schubert A minor sonata, which he played with exquisite, magical tone and with wonderful intellectual grasp. With Bach's Italian concerto, too, he gave us much enjoyment, and Chopin he played again in a masterly manner, so that the evening afforded us a wealth of enjoyable impressions."

The *Bayerischer Kurier* of March 27 writes: "Gabrilowitsch has the personal note in a high degree. How much the richly endowed artist got out of Schubert's A minor sonata, and how gloriously he interpreted this delightful work! Bach's Italian concerto was grand, and how simply and gracefully he played Schumann's 'Des Abends.' It is characteristic of the great artist that he penetrates into the meaning of each great work, and at the same time reveals his own individuality."

The *Munich Post* of the same date says of this concert: "A big success was won by the highly gifted pianist, Ossip Gabrilowitsch, at the very start; with Bach's Italian concerto the young artist had an opportunity to display his unusual technic and musical qualities. Here as well as in Schubert's rarely played A minor sonata he astonished us with his exceptional powers of interpretation. The way Gabrilowitsch treated the gigantic architecture of the first movement was really worthy of admiration. That he is, moreover, not lacking in poetry was proved by his delivery of the charming andantino. Schumann's airy fantaisie, 'Des Abends,' also received at his hands an uncommonly poetic rendition. The same composer's waltz, which was played by the artist with astounding verve, had to be repeated."

#### Mozart in Carlsbad.

The series of Mozart festival performances at Carlsbad was brought to a highly successful conclusion with the "Magic Flute." The house was crowded to excess every night, and the audience rewarded with applause the artists and the director, Herr Borchert, who led the orchestra with great skill. But the culminating point was "Don Juan." Lilli Lehmann's achievements as Donna Anna are well known. The part of Donna Elvira was acted by Emmy Karvassy. Egenie, of the Berlin Burlesque Opera, impersonated Don Juan, and Flaschner, of Stuttgart, in the role of Leporello, fully justified all expectations. The Komthor of Herr Rapp, from the Stadt-theater of Leipzig, with his thundering bass; the Zerline of Frau Bossetti, Royal Opera of Munich, and the Octavio of Herr Maikl, Imperial Opera of Vienna, were well worthy of honorable mention.

"Meistersinger" was produced at the Kroll Opera in Berlin recently, and owing to inadequate scenery, preparation and ensemble, was severely slated by the critics. Bachmann was Hans Sachs, Fräulein Hummel the Eva, Lordmann the Beckmesser, Sembach the Walter.

Julius Thornberg, of Copenhagen, has been made concert master of the Concertgebouw Orchestra in Amsterdam.

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LEIPSIC, August 6, 1908.

On July 27 occurred the death of Prof. Paul Homeyer, organist at the Gewandhaus, for the Riedel Verein, for the Leipsic Synagogue, and since 1885 instructor of the organ at Leipsic Conservatory. He was unmarried, but lived in a splendid apartment in the Süd strasse, where he died of apoplexy. Homeyer was born October 26, 1856, at Osterode, in the Harz Mountains, as son of Organist Heinrich Homeyer and nephew of Josef M. Homeyer, organist and editor of a book of chorales for the Catholic Church. In 1879 Homeyer entered Leipsic Conservatory as a student under the late Carl Piatti, and in 1885 he was made instructor in the same faculty. He was for nineteen years organist for the Bach Verein, and for twenty-six years organist for the Riedel Verein. He had made concert tours in Germany, Austria, Switzerland and Italy, and as a devout adherent to the Church had many trips to Rome, Greece and Palestine. He was a kindly man and there are several hundreds of his pupils in America who will deeply regret his death.

During the recent celebration of the 350th anniversary of the founding of the University of Jena, the university chorus and orchestra under Fritz Stein gave for the first time the introductory chorus to Max Reger's setting of "Psalm 100." The whole setting will not be finished until some time next year, when the Leipsic Bach Verein will then have the first entire performance. But the Jena University had just conferred the Doctor title upon Reger and it was thought appropriate to present this introductory chorus. It is entitled "Jauchzet dem Herrn, alle Welt." Reger was present at the performance, but did not conduct.

The Imperial Conservatory of Moscow has called the Leipsic pianist Telemache Lambrino to the professorship

formerly held by Saponoff. The contract is one for three years. Lambrino has a month and a half free time during the concert season and the same length of time for summer vacation. Those virtuosi who are still actively engaged in concert work are required to play once each year for the Imperial conservatories, but these performances are especially paid for under the Lambrino contract. The conservatory at Moscow is under the direction of Ipolitoff Ivanoff.

many in two seasons. Miss Orthen had for companion during her stay Bella Devlin, of Jersey City, who latterly studied the organ under the instruction of the late Paul Homeyer.

The post of instructor in the higher classes for piano playing in the Rieman Conservatory, at Danzig, will be held for three years by Hugo Krömer, of Leipsic. Krömer has been for years under Robert Teichmüller. He will continue concert work and will play in Leipsic the coming season.

Concert programs in Germany have shown a revival of the lute as an accompanying instrument. The publishing house of Friedrich Hofmeister, in Leipsic, is meeting the needs of artists and has just brought out twelve old lute songs in the editing of Robert Kothe, of Munich. The texts are partly the old originals and partly by Kothe. The lute parts are by Kothe and H. Scherer. The Hofmeister catalogue has other works of instruction and repertory for the lute, guitar and kindred instruments.

The Simrock house in Berlin will soon publish three violin cadenzas by Arno Hilt, of Leipsic. The cadenzas are for the Brahms, the Beethoven and the Paganini D concertos. It is probable that ambitious violin virtuosi will find enough technical problems to keep employed for awhile, and some may need additional time tables, step ladders and maps of the fingerboard. This particular author is supposed to have long ago forgotten what difficulties were.

While on his travels through Germany Gustav L. Becker, of New York, spent a day in this city. After another day in the manufacturing district of Markneukirchen, he proceeded to the locality of Hannover, where he will visit relatives for a week, before sailing for New York on August 15. It may not be generally known that it was Mr. Becker's late father who invented the Becker violin chin rest, and that the patent and the right to manufacture is still owned and used by the estate. On the present trip abroad, this son, who is his father's administrator, has succeeded in establishing important trade connections, and the chin rest, which has already a large sale in Germany, will be still more in evidence in the future. The feature of this particular chin rest is an adjustable and detachable support or arm, which rests upon the shoulder, thus tilting the violin slightly. In Leipsic, Mr. Becker found Constantin von Sternberg, who was his teacher some twenty-six years ago. Mr. von Sternberg spends a couple of weeks or a month in Leipsic every summer.

Josef Hofmann is just bringing out a book which will be dedicated to Von Sternberg. Though these two pianists are agreed on the dedication, and Mr. von Sternberg says



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that there is clever material in the book, the author had not yet discovered a name for it at the hour of going to press.

■ ■ ■

Violinist Conductor Ferdinand Schaefer, of Indianapolis, has recently spent a few days in Leipsic, which was his camping ground for upward of a dozen years. After first studying under Adolf Brodsky at the conservatory, he went to Russia as the teacher of the children of Brodsky's brother. Returning to Leipsic in 1891, Adolf Brodsky was gone, so Schaefer joined the cult of Hans Becker, for five years as student and for seven years as assistant. He played for some seasons in the Gewandhaus Quartet, which was then led by Arno Hilt, and later he organized and conducted a series of concerts in the Central Theater. Mr. Schaefer's orchestral plans for the coming season in Indianapolis provide for four concerts, in which he will present the Tchaikowsky fifth symphony, the Liszt "Tasso," the Haydn "Surprise" symphony, Beethoven and Weber overtures. His chorus of the Tabernacle will be raised to one hundred and fifty voices, and he will also present Georg Henschel's "Requiem."

■ ■ ■

"Der Revisor," the Karl Weis operetta, which had its first local hearing in June, is put on the boards again by the operetta ensemble of the city theater. It has been

successfully given in other cities of Germany and Austria for a year or two. The work promises to hold favor steadily, and especially because it plays so briskly and jovially. The text had been played as a comedy for seasons before Weis made the musical setting. The entire business is based on mistaken identity of an inspector who is scheduled to look into the affairs of corrupt city officials. The officials lay themselves out to entertain and bribe the wrong man, long before the real inspector arrives. The Weis music has exactly that which is expected of a successful operetta score—melodic vitality and simplicity, without falling into the hackneyed or commonplace. It is especially at home in polka and other dance rhythms. The work is owned by the house of Max Brockhaus in Leipsic, and it promises to earn some money. It may be recalled that this house has recently issued Humperdinck's incidental music to a number of the Shakespeare plays—these works being designed for the small orchestras practicable for the stage.

EUGENE E. SIMPSON.

George B. Selby, the pianist and organist, from Louisville, Ky., is spending his vacation in New York. Last Tuesday evening Mr. Selby was one of the performers at a musicale given at Arverne-by-the-Sea. He played numbers by Raff, Moszkowski and Chopin.



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ALL NEXT SEASON:  
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Bridge and the Bear.

[From the Calgary Eye-Opener.]

Sir Frederick Bridge must have been stuffing 'em at a great rate over in dear old Lunnon after his return from Canada. Read the following, culled from an English paper:

"Sir Frederick Bridge, who has been crossing the Rockies to Vancouver, B. C., has had an exciting adventure. One night his train stopped for repairs. Sir Frederick, not being able to sleep, began upon the revision of the Wesleyan hymn book, which he is undertaking. Soon he heard a noise under his couch. Then he perceived a paw and then the head of a bear. Sir Frederick threw the bed clothes over the bear's head and made for the door, firing the hymn book at the animal's nose as it emerged. The bear seized the book, tore it in two and leaped through the window, carrying the portion Sir Frederick had begun to revise. He is carrying back the other half for preservation in the Westminster Abbey library."

Peradventure Sir Frederick may have been communing off and on in the dining car with Bishop Jameson and Canon Dewar. Those who have foregathered on terms of social intimacy with these eminent divines are prone to have adventures with many varieties of animals, snakes and purple elephants preferred. This bear story of Sir Frederick's is excellent as an anecdote for an Episcopal dinner table in the West End of London, or for an afternoon tea at the deanery, "the revision of the Wesleyan hymn book" in the dead of the night among the Rockies giving it the correct flavor, but it is rather tough on the C. P. R. The idea of a bear entering a Pullman sleeper on the Canadian Pacific Railroad is as absurd as the possibility of a Floradora sextet dancing the can-can in the chancel of Westminster Abbey to the accompaniment by full surplice choir of one of Sir Frederick's catchy anthems; or even by a surplice choir that wasn't full.

Goldmark's "Götz von Berlichingen" will be done next winter at the Berlin Royal Opera.

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NOTE:—The Tchaikowsky Concerto was a marvel of pure intonation, crisp, clear, precise reading of the text, coupled with dash and a richness of tone that has not been surpassed here in decades.—H. E. KREHBIEL, New York Tribune

Great Russian  
Violinist



ROME, July 31, 1908.

The contract for the sale of the Teatro Costanzi was signed last evening in a hall of the Academy of Santa Cecilia. The new Società Internazionale at once took possession. The Società is constituted by the nazionisti, Count Enrico di San Martino, Roberto de Sanna, Edoardo Sonzogno, Duca Visconti di Modrone, Dott. Ettore Boecconi, Maestro Louis Lombard, Commander Rarà-Sforza, Commissario Cantoni, Riccardo Billia, Maestro Giacomo Orefice, Friedrich Erlanger, and the Argentine group, represented by Juan Bortini, a rich Italian, residing for many years in the Argentine Republic.

The new society will have its headquarters in Rome. The entire sum of 2,000,000 francs has been subscribed, of which at least one-third has been expended. The capital is divided into 400 shares of 5,000 francs each; furthermore this society is to last thirty years and will comprise theatrical industry in the widest acceptance of the term. The Società will be enabled to buy or construct theaters, to assume or concede theatrical managements for lyric, dramatic or any kind of performance it may seem fit to choose in or outside of Italy. Artists and maestri may be engaged by the Società, it may form companies, ballets, orchestras, choruses; furthermore it may form theatrical agencies, or buy out some of the more important ones. There will be provided laboratories for costumes, scenery, stage material, in fact everything that pertains to theatrical art. The Italian group of this powerful society has contributed 1,200,000 francs; the Argentine group, 800,000 francs. The board of directors will consist of from eleven to fifteen members for no longer period than four years, and from among these the executive committee will be elected. Count de San Martino will be president of the board, while Juan Bortini and De Sanna will be vice presidents.

The actual director of the Teatro Costanzi, insisting on retiring, Giacomo Orefice, noted composer, was nominated



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in his place to the satisfaction of every one interested in the welfare of the Teatro Costanzi, and opera in general.

The price stipulated for the sale of the Costanzi Theater is 2,000,000 francs, 1,000,000 going for the building and the other million for the renewing of scenery, costumes, etc.

Mascagni has entered triumphantly his native city of Livorno. More than 50,000 people greeted him at the station and along the street leading to the hotel, where he was obliged to appear on the balcony to express in words and gestures his thanks for the reception shown him. A season of Mascagnian operas will begin on August 8 with "Le Maschere," new for Livorno.

The artists of light opera or operetta, as it is here called, have had a meeting at the Teatro Filodrammatici, of Milan, at which the bettering of their condition was discussed. It was also decided to found a home for aged artists of the light forms of opera.

Don Lorenzo Perosi has been in town for some days attending to some new work.

A big musical congress will be held in Milan in December to celebrate the centenary of its conservatory, now named after Verdi. President Count San Martino, Count Bastogi, Prof. Giorgio Barini, Don Carlo Brancaccio, Duke Lustri and Duke Caetani, Sgambati, Valchi, Pinelli, etc., are on the committee. The questions to be treated belong to every branch of the musical art.

Mascagni's wife is seriously ill at Livorno.

Don Giocondo Fino (composer of "Il Battista," which has had a successful run in Italy), after Mascagni's refusal to put "La Festa del Grano" to music, has accepted that libretto, which will undergo several changes in homage to the priestly garb of Don Giocondo Fino. He has obtained the permission of the ecclesiastical authorities to leave the sacred for the human drama.

This fall season will see many theaters opened. Bologna will have "Walkuria," "Aida," and "La Wally," by Catalani; Piacenza, "Damnation of Faust"; Brescia, "Otello"; at Genoa, "Thais," "Chopin," "Zaza," "Bohème," (Leoncavallo's) "Pearl Fishers," and "Aida" (some of the principals being Bellincioni, Carelli, Melis, Mantelli; tenors, Garbin and Leliva; at Cesena, "Mefistofele"; at Varese, "Gioconda" and "Tosca"; at Aquila, "Africaine," with

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Mascheroni as conductor; at Lucca, "Nora," a new opera by Luporini, of Lucca; at Turin, inauguration of the new Chiarella Theater, "Mefistofele," with the bass Walter as Mefisto; also at Turin, at the Victor Emanuel Theater, "Samson and Delilah," "Navarraise," "Damnation of Faust," and other operas to be decided upon. Besides the above mentioned, many smaller cities will have their autumn season. It is also rumored that in Rome, at the Adriano, there will be an important fall season.

A very interesting manuscript of the first opera given in Paris at the time of Cardinal Mazzarin, was found in the library of Prince Chigi. "Orfeo" is the title, music by Luigi Rossi and book by the poet Francesco Buti. The date of the first performance was 1647.

Maria Gibello is coaching several artists in the art of vocal expression, artists who have come expressly to Rome to study with her during the dead season. Rome is one of the most delightful cities in the summer months; the sea breeze is never missing.

E. R. P.

#### More Bits About Brahms.

Henry T. Finch, in the Evening Post.

A good life of Brahms (in German) may now be had for a nickel abroad, or a dime in this country. It forms a new volume in Reclam's "Universalsbibliothek," and is by Richard von Perger, who knew the composer well, and has some amusing anecdotes to relate. Once, at a social gathering, a violoncellist, who was a poor player and had a small tone, persuaded Brahms, much against his wishes, to accompany him at the piano. Brahms sat down and began to thunder out chords and arpeggios fortissimo, adding to the din by holding down the pedal and producing a chaos of discords, while the poor cellist sawed away frantically but in vain. When they got through he said: "Oh, you played so vigorously that I could not hear myself at all." "Lucky fellow!" was Brahms' retort.

One evening when Brahms and the pianist Epstein were going home late amid rain and snow they came across a well dressed man lying in the street apparently very ill. He was able to tell them where he lived, in an adjacent street, so they carried him to the house and started for the fourth floor; but before they reached it, a woman, with the mien and voice of a fury, appeared above them and shouted: "Aha! so you are the fine fellows who seduce my husband to drink and carouse with him through half the night! Are you not ashamed of yourselves? Wait, I'll help you!" And with that she hurled her broom and another volley of abuse at the two musicians, who took to flight precipitately.

At a pupils' concert held recently in Melbourne, Australia, the young students performed Rubinstein's D minor concerto, Saint-Saëns' G minor concerto and Grieg's concerto, all with orchestral accompaniment.

Ferdinand von Strantz, former head of the Berlin Royal Opera, celebrated his eighty-seventh birthday not long ago.

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**Some Sauer Pictures.**

The three pictures shown on this page are recent portraits made of Emil Sauer's home in Dresden, the Sauer children, and Sauer himself, in his studio, at the piano. The Sauer ménage in Dresden is a striking contradiction



SAUER IN HIS STUDIO.

of the old time belief that artist marriages cannot be happy. Anybody who ever has been honored with an invitation to a soirée at the Sauer home—where the élite social and intellectual monde of Dresden loves to congregate—knows that the marital life of the great pianist and his charming helpmate is a thoroughly ideal one. The children of Emil Sauer are as bright and gifted as they are good looking.

The Sauer tour in America has been booking rapidly and his managers are gratified to see how vivid everywhere is the recollection of the great piano playing which the famous artist did on his former visit here. According to expert European report, Sauer is in grander pianistic trim than ever before, and a veritable sensation is



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promised American audiences when he makes some of his recital and orchestral appearances on this side of the ocean. Sauer is to arrive here in the fall and stay late into the spring.

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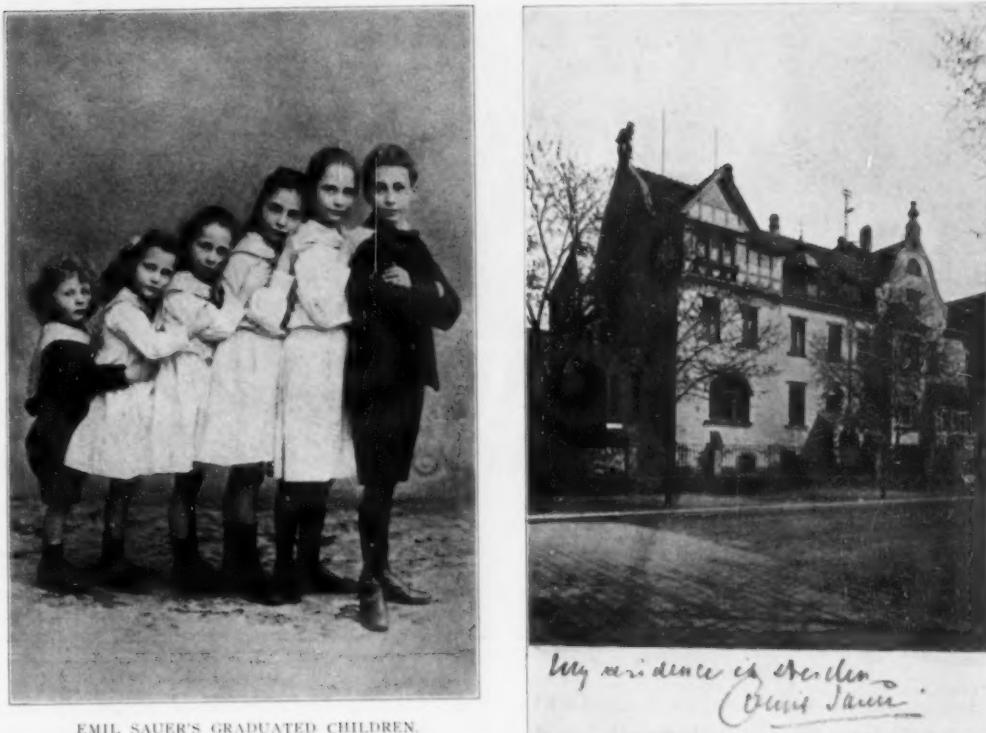


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**Elsa Ruegger to Return Next Month.**

Elsa Ruegger, who will be a member of the new Detroit String Quartet, will sail from Antwerp for New York September 12. She has planned to go directly to Michigan and begin her duties, which include teaching at the Ganpol Music Studios in Detroit, and rehearsals with the Quartet. As a matter of course this gifted cellist will be heard as soloist at many concerts. Engagements in sev-

eral cities are being booked. Miss Ruegger is looking forward with much pleasure to her return to America, where she has made a number of successful tours, and won the admiration of a wide circle of friends, as well as the musical public.

**Goodson Soloist With Philadelphia Orchestra.**

Katharine Goodson, the English pianist, has been engaged as soloist with the Philadelphia Orchestra for March 5 and 6, 1909. The return of Madame Goodson for a third season in America is delightful news for many pianists and piano students, who have been greatly charmed and instructed by her wonderful art.

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# CHAUTAUQUA

"Requiem" and Gaul's "Joan of Arc," both listened to by large audiences. Sullivan's "Martyr of Antioch" was a third in the oratorio series. The Sunday evening song service held selections from these and other works, with solos by Rotoli, Sullivan, Schnecker and Johnson, in which the soloists were heard to great advantage. Sullivan and Dvorák choruses, with several good hymns, added to the program.

CHAUTAUQUA, August 19, 1908.

Artists, vocal and instrumental, who have been teaching in Chautauqua this summer, gave a closing recital this week, in which several of the most effective numbers of previous recitals were heard. Mr. Sherwood and Mr. Marcossen, Frank Croxton, Marie Zimmermann and Charles Washburn were the singers and performers. The orchestra played selections from the "Midsummer Night's Dream." A full auditorium and great applause greeted the artists, due to their popularity here, the serious and attractive quality of their concerts and recitals, and the number of young people who are their pupils.

Mrs. Clark-Kaler, Grace Munson, George Oscar Bowen and James Stanley were soloists with united choirs, orchestra, organ and piano, in the repetition of Verdi's

Alfred Hallam merits great credit for bringing music of standard character to a center holding people from all parts of the Union. With much less effort and time he might very well please and make effective showing by easy cantatas or noisy choruses. Instead, he utilizes resources with great power, and not only prepares fine works with care, but by attitude and words, infuses the audience with proper respect, attentive listening and a remaining to the close of each number. The soloists, too, deserve credit for evident preparation of extremely difficult music. Mrs. Kaler, in particular, passed through trying ordeals. In fact all are praiseworthy.

It seems a pity, however, that so much genius in creating, labor, care and talent in preparation, should be ex-

pended in pushing people's minds down into such gulfs of depression, despondency, craven fear and self depreciation, instead of being lifted up into the joy and glory, triumph and exultation, that belong rightfully to spiritual thought. Church service singers and church audiences have fallen into the fashion of seeing all religious expression trimmed in tuberoses. They sing "There shall be no more pain" as if it said "There shall be no more sunshine, health or happiness, never"; "He shall wipe away all tears," as if all joy were to be then buried forever, and "We shall meet him face to face" as though he were to bring with him a birch rod.

One of the most interesting recitals of this week was that by violin pupils of Mr. Marcossen. Harold Knox, of Meadville, Pa.; Jessie Million, of Richmond, Ky.; John Cover, of Johnstown, Pa.; Lawrence Scofield, of Warren, Pa.; Annie McKay Brown, of El Paso, Tex.; Martha Pilcher, of Lexington, Ky.; Alete Gillette, of Buffalo; Elden Murray, of New Philadelphia, Ohio; Ruth Kemper, of Salem, W. Va.; Susan Clisbee, of Galesburg, Ill.; T. May Bridewell, of Texarkana, Ark., were the players. They were accompanied by pianists of the place, who had been trained in ensemble classes to accompany concerto movements, two piano pieces and songs. Mary Morgan, Ida Eschelmann, Herpich Winfield, Teresa Finn, Mrs. L. M. Brown, Mrs. T. F. Kemper were accompanists for Handel's "Largo," played by twelve violins; an "Allegro" for three violins and piano, by Gebauer; "Andante" from De Beriot's seventh concerto, "Souvenir de Wieniawski," Godard's "Adagio Pathétique," etc. Two mothers were in the group, playing accompaniments for their children.

Chautauqua is not without its prodigy. Ruth Kemper, six years old, has played in piano recital, "The Doll's Funeral March," also in violin, solo and ensemble work, and in public has proved by tests the possession of absolute pitch.

Mr. Marcossen was brought to Cleveland by a ladies' music club, which, desiring permanent orchestral accompaniment for works given, gave the musician a handsome sum per year, found him a group of young men to educate into a string body, and otherwise advanced music by advancing him. The result has been most happy. In a recital with Mr. Sherwood, Mrs. Marcossen, piano graduate of the New England Conservatory, accompanied her husband in a Saint-Saëns concerto. With Mr. Sherwood the violinist played the Wolff-Vieuxtemps "Duo Concertante" on theme from "Don Juan," a splendid number splendidly played. Mr. Sherwood then gave the twelfth Liszt rhapsody, Beethoven's "Sonata Pathétique," and Schubert's "Du Bist die Ruh," with telling effect.

A class of 200 members, who have been studying Dante and Shakespeare with Edward Howard Griggs, presented him, at close of his class work, with five volumes of the Wagner-Liszt correspondence, tribute to that literateur's appreciation for music, and suggestion in behalf of the art.

Marie Zimmermann scored a great success in an amphitheater concert by her beautiful and authoritative singing of "Il vit," by Thomas (from "Francesca di Rimini"), and "O Come With Me in the Summer Night," by Van der

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Stucken, and other songs by Batten and Mary Salter. The audience had great praise for voice, style, appearance and for the zest infused into her work. In vocal concert, at Higgins Hall this week, she sang three songs by women—"Lamp of Love," by Mary Salter; "The Year's at the Spring," Mrs. Beach, and "Summer Night," by herself; also a group by Brahms, Hildach and Strauss. Frank Croxton, at the same concert, sang "The Monotone," by Cornelius; "Songs My Mother Taught Me," by Dvorak; old Irish fancies, and "How's My Boy?" by Sydney Homer.

■ ■ ■

Charles Washburn, the baritone, an interesting Southern singer, from Nashville, has created a fine impression upon this, his first visit to Chautauqua, by an extremely beautiful voice, strong dramatic expression, the rare power to make himself understood in song, skill in teaching pupils, and a live, sympathetic personality. He is a vocal teacher in Nashville, and has a chair in the Vanderbilt College, where he is working to secure an organ, a regular music school, and musical enthusiasm. His glee club there is reported to be exceptional, giving concerts throughout the season in various towns scattered over 3,000 miles of country, and stirring to interest in this direction. He is a graduate of the Cincinnati College of Music and has studied with Lombardi, in Florence, sings in twenty operas, and a large line of descriptive and other work. Among his Nashville pupils are Mrs. Gardner, niece of ex-Governor Polk; Mrs. Benton Macmillan, wife of the Governor, and Robert F. Vaughan, who, with a fine lyric tenor, promises career.

■ ■ ■

Tuscaloosa, Ala., had a live musical representative at Chautauqua this summer in Tom Garner, editor of The Star there, who through love of music has charge of a boys' glee club in the State University, and came North to study with Frank Croxton that he might be more helpful to the boys. Mr. Garner made a lively social center for the Southerners on the ground, and was missed when duty called him home. He is organist, and leader of a chorus quartet choir also. His soprano, Mrs. Harry N. Eddins, has also been here advancing herself in music. Alice Fallon, a talented musician now in Europe studying; Miss Schoolar, and Conrad Murfree, vocal and instrumental musician, are other credits to the city.

■ ■ ■

Stella S. Harris is chairman of program committee of an active music club in Tuscaloosa, was organizer and pres-

ident of the State Music Association, has charge of a school of music and of an organ and choir, and is now working to organize a choral society. Frank Croxton has been heard there in recital, also Katherine Fisk, Dom Petersen, the baritone, and Marie Nichols Croxton has been invited to return. The town has 7,000 people, and is wide awake. Central College has music and gives recitals, as also does Tuscaloosa College.

■ ■ ■

Birmingham, one of the best musical towns in the South, also has been represented here. William Gussin and his wife, a Scharwenka pupil and fine musician, have a conservatory. Edna Goeckel went there with the Gugenbecks from Cincinnati. Hattie Morton is head of music in the Birmingham Seminary, where Dom Petersen is a teacher of singing. Mrs. M. K. Mullin is a singer and teacher who is active. Mr. and Mrs. Eilenberg conduct a school of music.

■ ■ ■

Mobile members speak with pride of the "Frohsinn" and "Clara Schumann" music clubs as holding up high standards. Marion, Ala., a town of 1,500 people, has a large woman's college, "The Judson." Music is at high ebb there. Gadski, Sembrich and Nordica have been appreciated. Columbus, Miss., has a large industrial school, Winona Poincexter, music director. Festivals of three days are there given. A new hall was recently dedicated by Gadski.

■ ■ ■

Mrs. Clark Stanley, the New York coach for singers, who has been accompanist for the vocal department at Chautauqua, merits praise for faithful, artistic work, much help to the vocalists, and results with a class taught while here. She is the wife of the basso, James Stanley.

■ ■ ■

Katherine von Klenner gave a notable pupils' concert this week at Point Chautauqua, in which seven of her advanced singers, a "Viardot Octet," an "Artot Quartet," a "Von Klenner Quartet," took part, with piano solos by Carl Fique, of New York. Grieg, Ambrose, Brahms, Viardot (duet, "Les Bohémiennes"), Salvatori Marchesi, Mrs. Beach, Pelissier, Saint-Saëns, Thomas, Nevin, Bemberg, Mohring, Tosti, von Weber and Offenbach were composers on the program. Aileen Shea, Klara M. Divine, Katherine Noack Fique, Mary V. Tenant, Edna E. Barker, Anna Clyde Martin, Lena M. Merrill, sang. Carl Fique and Marian Howard were at the piano. The performance was a paid one (by Von Klenner principle of justice to

musicians). To a local church was given a fine surplus left after "all expenses." A like benefit has been asked for a Mayville church, and will be given next week, with slight change of program.

■ ■ ■

Oliver Willis Halstead, head of a progressive school of music in Lockport, N. Y., has been an interested observer of things musical in Chautauqua. So impressed was he by the work of Mr. Marcossen and his pupils that the violin artist has been invited to Lockport for performances.

■ ■ ■

Mary Alice Cory, sister of Mrs. Cory-Thompson, of San Antonio, now in Chautauqua, is studying with Oscar Seagle in Spiez, Switzerland, and is delighted with her progress. The Countess Cassini, well known in Washington society, also is a pupil of Mr. Seagle, who has been a Jean de Reszke assistant for five years.

■ ■ ■

Mrs. Phillip Snowden, wife of the English Member of Parliament, whose memorable lectures were a strong Chautauqua feature this season, spoke with warmth of the admirable singing of the Welsh people, the rhythm, tune, life, accent and enthusiasm of their singing, and its universality throughout the country.

■ ■ ■

Charles Heydler, of Cleveland, cellist and composer, has had a "Danse Kossaque" for violin played in Chautauqua recital this season; Letty Stair, of Cleveland, has had a "folk tale," and Earl Drake, of Chicago, a "Mazurka." Mr. Heydler is a member of the Philharmonic Quartet, of Cleveland.

■ ■ ■

Adah Merkley, of the piano department of Columbia College, South Carolina, has gone to Butler, Pa., to visit friends before returning to duties in the South. Georgia Kober, of the Sherwood School of Music, Chicago, has returned to that city. Mae S. Stapleton, piano teacher in Memphis, Tenn., is in Chicago, en route for home.

■ ■ ■

Phillip Hayden, who made valuable contribution to the public school music here by his treatment of "rhythm," etc., has returned to Keokuk. His "School Music Monthly" has gone in three bound volumes to the conservatory library at Oberlin, in five sets to Lincoln, Neb., State University library, and in three bound volumes to the State Normal School, at San José, Cal.

■ ■ ■

Ida Eschelmann, a talented member of the ensemble class at Chautauqua and an excellent accompanist, is from the State College at Meadville, Pa. This town also possesses the Beethoven School of Music, directed by the George Washington Dixons.

■ ■ ■

John Watkins, of Scranton, Pa., gave such a remarkably fine talk upon "Music as an Art" at Chautauqua that it merits printing in its entirety. It treated the subject in many phases, was instructive, inspiring and intelligent. Mr.

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and Mrs. Cogswell have gone to Indiana, Pa., where Mr. Cogswell is head of the Normal Music Conservatory.

Mrs. Edward B. Summers, a teacher of music in Pittsburgh, has been here with Lillian Hooper, one of her students, who has taught in the Fayetteville University.

F. E. T.

**MUNICH FEST SPIELE.**

MUNICH, August 12, 1908.

I wonder what would happen to the Munich music festivals if the Americans would keep away and give big home festivals of their own during the summer? This question arose as I stood yesterday in the Residenz Theatre and listened to a constant flow of Americanisms from hundreds of people from the United States, here and there interspersed with the English twang of the Britisher. I made scanty estimates, and I am sure 300 to 400 Americans were present at the opening of the Mozart cycle—the "Marriage of Figaro" being the first of the series.

The ensemble was a precious bit of evidence of what can be done under the aegis of a genuine art impulse. Scenery, costumes, co-operation, orchestra and all combined in producing pictures of rare and graceful beauty in stage effect. But let me say that, from a New York point of view, there was no singing, and Felix Mottl conducted as lackadaisically and indifferently as he did in New York, for which reason his engagement there could not be continued. The orchestra plays all this music as finished and completely without as with a conductor like Mottl, artistic and efficient as he no doubt is as a musician. But it was not an Italian Mozart performance either in spirit, in congeniality or in the peculiar mechanism

of the marionette personages. In other words, it was heavy and hard and vocally declamatory. Feinhals is a "fein" Johannes in the "Salomé" production, but in singing the Duke—oh for a phrase of bel canto—just one! The Fräulein Tordeks as Cherubino reminded me of the fact that we have vocal teachers in New York who could give her valuable points. As to Susanna, Frau Bosetti did as well as any other medium German opera singer. A Mr. Walters, as Don Basilio, probably would be tolerated on the Metropolitan stage, but Miss Fay, as the "Gräfin," as they call the role here, was a mere vocal attempt.

"Salomé"—why what can be done but to let it rest and go for a stay to Oberammergau in the hills and await the opening of the New York opera season.

The attack is false. I watched closely and found that the very first notes are usually attacked with a feeling as if the breath must be lost and declamation must follow. In fact, on several occasions yesterday the principals came very near talking and not singing at all.

The indiscriminate applause of our American audience here is a paradox. They would not give these people "a hand" in New York, and yet here they sit with their mouths wide open in awe and astonishment, while hours pass without one vocal production that can illustrate what Mozart meant. We have American singers that can discount this performance far beyond the ideas of any of these German singers, but they can never get a hearing while we come over here en masse to applaud the declamatory art under the impression that it is singing. Naturally, if the Germans want declamation that is their affair, and evidently they do want it. But we come here to listen to singing and we applaud the very thing here which we reject in New York.

The words for me; notwithstanding my promise to give you a report. I want singing, and if I cannot get it from the opera artists I'll get it from the birds.

SMITH.

Henri Marteau has been made a professor by the German Emperor. The same honor was extended also to Ernst von Dohnányi, who, like Marteau, teaches at the Berlin Royal High School of Music.

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PHILADELPHIA, Pa., August 22, 1908.

The first rehearsal of the Philadelphia Operatic Society was held on Thursday evening at Odd Fellows' Temple. Over 125 members of the chorus were present. Active rehearsals for the production of "The Huguenots" was begun. This opera will be performed at the Academy of Music on November 5 and 10. It is expected that the chorus will number 200, and there also will be a ballet of thirty-two and an orchestra of seventy pieces. The members of the cast have not yet been chosen. The society expects to give through the coming season performances of "Martha," "Cavalleria Rusticana," with Mr. Behlins conducting, and "Andon," which will be conducted by its composer, Wassili Lepis. This activity so early in the season points to good work by this amateur society, and it will have to give very good performances indeed if it expects to surpass the productions of the last two years.

■ ■ ■

Sousa's Band opened a three weeks' engagement at Willow Grove Park this week. Always popular, this band has been drawing very large crowds to the Grove. The programs consist of much good music of a popular nature and of a character which Mr. Sousa has made well known here in the long number of years that he has been coming to Willow Grove.

■ ■ ■

The Philadelphia Orchestra Association is mailing a post card announcement to former subscribers, stating in brief form the plans for next season's concerts. These will consist of forty-four concerts, twenty-two to be given Friday afternoons and twenty-two Saturday evenings. Last year's arrangements were thoroughly satisfactory, so there have been no radical changes made in the plans. Carl Pohlig, the director of the orchestra, will return to America next month and rehearsals will then be resumed.

■ ■ ■

The Philadelphia newspapers are keeping up the interest of some and annoying others by printing daily reports regarding Hammerstein's Philadelphia season of grand opera. One day they announce that Mr. Hammerstein is discouraged and we will not have the opera, the next day they announce that the outlook is brighter, and music

lovers will not be disappointed after all. As the Opera House building is progressing rapidly, and as Mr. Hammerstein is engaging the chorus for his Philadelphia house and also making arrangements for a permanent orchestra here, there really does not seem to be much cause for doubt regarding this season of opera. When the wealthier people return from their summer homes in October and November, the subscription list will be taken care of in a way that cannot fail to give satisfaction to every one interested in this work.

■ ■ ■

When that veteran writer, Andrew Lang, was pouring out a flood of essays, poems, reviews, translations, etc., a rumor was circulated in England that the name Andrew Lang stood for a syndicate of writers, as no one man could do the work that appeared bearing his name. The Andrew Lang of Philadelphia musical circles seems to be just now Gilbert Reynolds Combs. Not satisfied with managing the Combs Conservatory of Music, Mr. Combs in the past year wrote a symphony, a half dozen smaller works for piano and for orchestra, has been actively connected with the University of Pennsylvania Summer School and had charge of the music of the Broad Street Baptist Church. Now the news comes that he has accepted the direction of the music of the Tenth Presbyterian Church in addition to all these other duties. Mr. Combs left the city last week for a month's rest, but took with him a gross of music pens and a trunkful of ruled paper and manuscript music.

■ ■ ■

Ralph Pendleton, who is known as a teacher of piano and organist of North Philadelphia, passed his vacation at Chautauqua, N. Y.

■ ■ ■

Perley Dunn Aldrich, the vocal teacher, has had such a successful season at Atlantic City, that he has pur-

chased ground near the beach and will build a home in readiness for next season's work.

■ ■ ■

The music schools of the city are actively preparing for the coming season's work. Catalogues and announcements have been issued by the Philadelphia Musical Academy, the Combs Conservatory of Music, the Sternberg School of Music, the Germantown School of Music and MacHenry's School of Music.

WILSON H. PILE

#### New "Merry Widow" Garb.

Henry W. Savage has decided to start the second season of "The Merry Widow" at the New Amsterdam Theater, New York, on Monday evening, August 31, with an entirely new costume and scenic production. Not only will the Maxim girls display all the latest styles of the Paris modistes in the newly imported Empire gowns and Artist Walter Burridge show new sets for the three beautiful acts, but Prince Danilo and Sonia are now rehearsing a new strange hold for the Viennese waltz movement in the garden scene, where they are each night forced to respond to just as many encores as when this bewitching operetta first set the Western world dancing to its alluring melodies.

#### Van den Berg Engaged for Calve Tour.

Brahm van den Berg has been engaged as the solo pianist for the coming concert tour of Madame Calvé. Van den Berg, who is one of the most gifted virtuosi of Dutch birth, was secured after prolonged negotiations. He has had brilliant success at recitals and concerts in London, Paris, Brussels, and other European capitals, before his arrival in this country.

Wilson G. Smith, the music critic and author of Cleveland, Ohio, in an article on Van den Berg wrote:

"He is an artist of the first rank, and belongs to the class that numbers Sherwood, Zeisler and Joseffy."

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## MUSIC IN THE MIDDLE WEST.

As the music season reapproaches, it is to be hoped that the people of St. Louis are alive to their duty toward the symphony orchestra. An organized body of many men, with a meritorious leader, an expensive hall to rent, expensive music to purchase, and eminent soloists to coax out into the Middle West, cannot be carried on without money. Now, when plans are being formulated, is the time for the management to know about how much money it may spend for the coming season. The sooner they know something of this, the better arrangements can they make for the season. Some can do much, all can do something toward this, one of the most civilized and civilizing features of our barbarous city life. St. Louis would be surprised to know how many small towns through the country possess a permanent orchestra. It is a question of attention only, for there is plenty of money, plenty of appreciation, plenty of desire toward such result. People do not think, that is all. Now is the time to think. William B. Clayton, general manager of the society, has headquarters at Bollmann's music house, Olive street, St. Louis, and will be pleased to hear from all well-wishers of music on this matter.

Hardin College, Mexico, Mo., lying between St. Louis and Kansas City, with J. W. Million, A. M., president, has a music conservatory, not a department. Xaver Scharwenka was for some time visiting professor at Hardin, examining classes and giving recitals. He remarked proudly to New York friends that he was "going to Mexico en tournée." William H. Barber held that position for three years later. Prof. Arnold Guerne, of Switzerland, graduate of the Stuttgart University and teacher in Great Britain, has been director of music there for fourteen years, but is leaving this year to accept a position in Washburn College, Topeka. Fred Harwood, from the

Combs Conservatory, Philadelphia, a concert performer, and May B. Adam in voice, with Blanche Barnum, violin, are teachers there. Hardin has a fine concert hall and organ, holds recitals and gives festivals. Post-graduates hold good positions throughout the country. The town of Mexico unites with the college in sustaining a lyceum bureau, which is of advantage, and there is co-operation with a Chicago school of expression. President Million has been at the head of Hardin College for thirteen years, is a strong friend of music, and is greatly loved. The grounds are exquisite, as usual in our universities.

Jennie Schultz, of Kansas City, Mo., is one of the best known vocal teachers in the Middle West. Her work has been a continued success for several years, and her students indicate this. Allie Barbee, heard at the recent Music Teachers' Association in St. Louis, is soloist of Second Church of Christ, Scientist, in Kansas City, and has sung also in the Presbyterian church and Jewish synagogue. Myrtle Roger Kelly, formerly soprano in two Kansas City churches, now is known in New York concert and recital fields. Mrs. Sherman-Stanley is in Europe studying for opera. Cora Tracy has been singing with the Tivoli Opera House stock company in San Francisco. Mrs. Schultz travels and studies for advancement of her pupils, and is an esteemed friend of musicians.

Rosa Marquis, the violinist, played in a festival in Tabor, a few miles south of Council Bluffs, Ia., last season in the college conservatory. Garnet Hedge sang, and William E. Zeuch, a Chicago concert organist, played. Mr. Zeuch also played on a program with Myrtle Elvyn, the pianist, at the Indiana State Teachers' Convention in Washington, Ind. Miss Marquis studied with Anton Witek, of Prague, concertmaster of the Berlin Philharmonic, and exponent of

the Sevcik school. She previously had instruction with Professor Jacobsohn, a disciple of Ferdinand David. Joachim suggested her going to Witek.

Carl Busch, the composer, of Kansas City, is in Colorado, and depletion the trout streams in the vicinity of Pyramid, Rio Blanco County. On his way thither, he stopped over in Denver for several pleasant days, and was tendered a dinner by Madame Mayo-Rhodes, the popular singer. Mr. Busch's compositions have been much in evidence the past year. He has charge of a fine choral society in Kansas City, where he teaches and writes. His wife, the pianist, has a large following, and teaches in the new Pepper Building.

Florence Wood Seaman, the concert singer, has been engaged as teacher of music in the high schools of Burlington, Vt. She has had much experience instructing young people, has ability to hold and interest them through training in normal schools added to an instinct to educate. Boston born and bred, she is doing good work in the training of singers, choruses, club vocalists, etc.

Charlotte Maconda, Jeannette Fernandez and the Max Barr Trio have been giving unusually advanced and attractive programs at Lake Placid this summer. Three times has the visit of the soloists been extended, and their fame has reached the West, where leaders are on the alert for live artists. Rollie Borden-Low has been suggested by some wise people as a unique attraction for clubs and societies. Her entire French programs, with impersonation as she does it, would be a charming feature. For the Union Musical Club in St. Louis, for instance, progressive, intellectual students of French and music, and noted for their unusual work, Mrs. Low would be just the thing. Frank Croxton is a noble singer with a bass of golden glow, who has not yet been heard in St. Louis. He will be in the near South this season, and managers would do well to seek him. This artist is widely known and favorably commented upon. Many good artists are not known outside of their boroughs. The West needs them.

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# MISCHA ELMAN

A large number of music lovers devoted the afternoon to Mr. Elman, who gave his farewell recital previous to his forthcoming tour, at Queen's Hall. The program was in itself astonishing for a youth, since it comprised César Franck's sonata for violin and piano, Bach's famous chaconne, Handel's sonata in A, Sinding's suite in A minor, and pieces by Joachim and Sarasate, but the lad's playing was wonderful, not only executively, but by its significance and versatility.

—The Referee.

Mischa Elman has no such fears, apparently, and at his recital on Saturday, his last for the present, he had once more unlimited success. He gave Bach's chaconne, among other things, in wonderful style.—Truth.

One did not need to be an admirer of Spohr to enjoy Mischa Elman's fine performance of the ninth concerto, which was one of the two principal items at his concert. The grace, charm and brilliant ease of his rendering lent a greater interest to the work than is possible to a lesser player. Mainly, the performance seemed an ecstasy of bravura, but Elman's fine lyrical sense was delicately requisitioned with great effect upon occasion, especially in the adagio. He also played the Mendelssohn concerto.—Sunday Times.

Mischa Elman's last violin recital at the Queen's Hall on Saturday afternoon may be taken as an intimation that the London concert season is upon the wane. Elman's art, unlike that of many one time infant phenomena, is essentially progressive. Within the last year he has, both in the interpretative and technical senses, plumbed to the innermost depths such masterpieces as the three great violin concertos by Tchaikowsky, Brahms and Beethoven. On Saturday it was the turn of the great Bach chaconne to surrender its secrets—secrets which are known only to the few—at the bidding of the youthful dictator. For it was the imperious show of authority, and the muscle and brawn with which he enforced it, that were conspicuous features of his playing. If there were occasions when his decisive and incisive utterances resulted in a certain forcing of the tone, their articulateness, breadth and strength were little short of amazing. In César Franck's sonata, as in Handel's violin sonata in A major, his playing was characterized by that beauty of tone and sense of perspective to which he owes no small share of his success as a violinist. Extra pieces were, of course, demanded. An arrangement by Willy Burmester of a Gossec gavotte greatly delighted the audience.—The Standard.

It is always a pleasure to hear Mischa Elman, and an excellently chosen program played by him is a treat indeed. Franck's violin and piano sonata, with which his concert at the Queen's Hall on Saturday afternoon opened, is as well known to the public as any piece of modern chamber music, but Elman's playing made it as interesting as ever. It was naturally in Bach's chaconne that Elman's success was most striking: he has always played Bach particularly well. It is not often that the intricacies of the chaconne are made so intelligible; the player laid just the right amount of stress upon the form of the movement, without any appreciable slackening of the time except in a few places. His other solos were Handel's A major sonata, a straightforward and pleasing suite of Sinding's in A minor, the romance from Joachim's Hungarian concerto, and a caprice by Sarasate.—The Times.

César Franck's sonata for violin and piano and Bach's chaconne were the two most important works included in the program of Mischa Elman's final

violin recital at Queen's Hall on Saturday afternoon. During the past year Elman's playing has triumphantly withstood all the tests that have been applied to it, severe as they have been, with the exception of the Bach chaconne. The summit of his career in so far as it has gone was crowned by his performance of that immortal work on Saturday. The strength and authority with which he attacked the enormously difficult music were in every way as marked as were his evenness of tone and remarkable technical facility. No less notable was the romanticism which marked his playing in Franck's beautiful sonata, or the charm and grace with which he invested Handel's sonata in A major. Two pieces by Joachim and Sarasate, and Sinding's suite in A minor, completed the young violinist's share of the program.—Evening Standard.

Mischa Elman gave his last recital of the season at Queen's Hall on Saturday afternoon, and there is probably no artist now before the public who can look back on a longer list of successes or a more rapid advance in every branch of interpretative art. César Franck's sonata and Bach's chaconne are at opposite poles, but Mischa Elman played both with complete sympathy and with wonderful maturity of style. The deep thoughtfulness and austere earnestness of the first were admirably reproduced. The breadth and masculine strength of the chaconne were equally fine, and the volume of tone was a source of astonishment. There were a few passages, however, where there was, if anything, a little excess of robustness, but only the hypercritical would grumble at that. Handel's sonata in A, Sinding's suite, the romance from Joachim's Hungarian concerto and a piece by Sarasate completed an exceptionally varied program, and there were several encores.—The Star.

Queen's Hall was well filled on Saturday afternoon, when Mischa Elman gave his final violin recital of the present season. As far as he was concerned, the difficulties of Bach's chaconne were difficulties only in name. Its fine themes and twenty-nine variations were attacked and surmounted with a dash, ease and brilliance little short of miraculous.—Daily Express.

Those who have heard Mischa Elman's brilliant execution no doubt must have marveled at this wonder of the age, and all London has been ringing with the praises of the talented performer.—The Gentlewoman.

Mischa Elman marked his last recital of the season by an exceptionally fine program—one that might have seemed a long one if it had not offered such a splendid measure of his qualities. No doubt he was on his apex in Bach's chaconne, which was played with an exaltation and a breadth that were worthy of the masterpiece, while the tone was guiltless of the roughness that so many even great players associate with its difficulties, and the technic not less than surpassing. Nothing in the program was more remarkable than the contrast between the deliberate intensity of this performance and the realization of the more shadowy emotional world of César Franck's beautiful sonata for violin and piano. Here the young violinist was very sympathetically supported by Richard Epstein, whose playing was especially good in the many delicate moments of the work. Of Elman's other performances the one more particularly calling for comment was the romance from Joachim's Hungarian concerto, played with such a fine sense of its dignity that it bred a desire to hear the entire work in the same hands.—Sunday Times.



THE ELMAN FAMILY IN 1895.  
Mischa Elman, aged four, is seated on his father's knee.



[Artists contemplating American engagements can secure valuable practical advice by consulting Mr. Delma-Heide, Paris representative of The Musical Courier.]

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According to Le Magasin Pittoresque, M. Vallier intends to give next summer "Mireille," with the Opéra Comique chorus, at the antique Roman theater of Lille bonne, between Havre and Rouen. Many visitors to Upper Normandy pass through Lillebonne in order to have a sight of this ancient monument, the only Roman building to be visited all through Northern Europe. Last year the director produced there three classic tragedies—"Polyencte," "Andromaque" and "Le Cid." The best known artists took part, meeting with great success before an audience of over 8,000 spectators. The acoustics of this theater in open air, and, of course, in a state of semi-ruin, are proclaimed marvelous, so well did Roman architects calculate everything connected with circus and theater. The stage of the Lillebonne Theater is only eleven yards smaller than the one at Paris and seems of an earlier period, the happy times of the Antonines on both sides of the Channel.

■ ■ ■

On a recent Thursday evening, Madame Thayer gave the last of a series of soirees-musicales in the Avenue MacMahon. The rosy and attractive salons, with subdued and dreamy electric lighting and exquisite floral decorations, the effects of which are always alluring, enhanced by the presence of beautiful and superbly gowned ladies, in the midst of whom the charming and music loving hostess draws like a magnet. In these salons many well known musical artists now before the public made their Paris debuts. It was here that Charlotte Lund was first applauded in Paris; Rena Vivian, Louise Homer, Parkina, Rollie Borden-Low, Nicia, Elizabeth Dodge, besides many members of the sterner sex, have been heard here. The last soiree was a delightful concert with an informal musical program executed by Eleanor Spencer, a gifted young pianist and pupil of Leschetizky; Marguerite Claire, a well known coloratura soprano and Marchesi pupil, well accompanied by Madame Vallade, and Madame Woodward, a dramatic soprano, who sang to her own accompaniments. While on the subject, let me attempt a short list of singers and players, so far as I can remember them, who have been heard in Madame Thayer's salons: Arthur Shattuck (concert pianist), Louise Homer (Metropolitan Opera), Rena Vivian (Savage Opera Company), Feodoroff (Paris Grand Opéra), Léon Rennay (French chansons), Bertram Biryon (lyric tenor), Mrs. Forbes

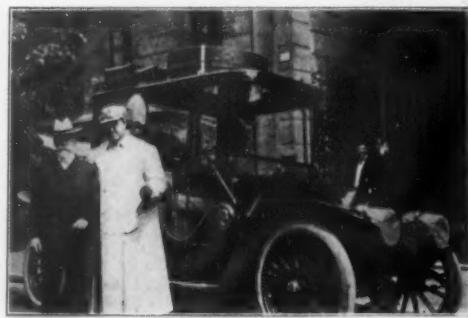
Robertson, Sydney Hart, Ellison van Hoose, Ricardo Martin, Mlle. Parkina (Covent Garden Opera), Marcel Chailley (violinist), Arthur Plamondon (tenor), Gabriel Verdalle (Paris Opéra), Frank La Forge, Frank Mills, Holbrook Blinn, Jan Sickesz (pianist), Charlotte Lund, George Harris, Jr., Mathilde Verne, Alice Mandeville, Henry Weldon Hughes (Opéra, at Nantes), Eleanor Spencer, Marguerite Claire, Francis Rogers, Frank Sill Rogers (pianist), Rollie Borden-Low, Madame Nicia (Opéra Comique), Maggie Teyte (Opéra Comique), Oscar Seagle (well known baritone), Mlle. Carla, Effie Douglas Putnam, Mme. Fidèle Koenig, Albert Mildenberg, Clarence E. Shepard, Ernest Groom, Reginald Earle and Elizabeth Dodge.

■ ■ ■

At her recent garden party, given by Olga de Nevosky just before quitting Paris for the summer months, and which had been planned, without any musical features in the program, the artist was forced, through the clamoring of her guests, to gratify their demands and sing for them, when her splendid delivery of "Les Larmes," "Pleurez mes yeux," and Fauré's "Crucifixion" (with a baritone pupil) was much admired and loudly applauded.

■ ■ ■

Before leaving for Geneva, where Professor Dumartheray conducts a summer class in French diction during the months of August and September, this eminent teacher had some of his pupils appear in an afternoon musicale, when their singing—with distinct pronunciation as a special feature—proved very successful. In Paris, French



This is a snapshot of Frank King Clark and his fine motor car just before the start for Bayreuth. At that moment a friend (J. F. Delma-Heide—Ed.) came passing along who was held up and put into the frame. The house was left in Paris to await the Clarks in September.

"diction" is a hobby, and seems to be becoming more so each day. Not only must foreigners give attention to its study, but the French themselves devote much time to it. Dumartheray, for instance, insists that bad diction is the sister of bad emission and that good pronunciation of French, acquired by his phonetic system, gives fullness and beauty to the singing and speaking voice. Among the singers heard at this matinee were Madame Plamondon (fabliau from "Manon"), M. Plamondon (air from "Lakmé"), Hélène Louise (airs from "Iphigénie" and "La Flûte enchantée"), Madame de Joigny (airs from "Alceste" and from "Carmen"), Ada Chambers ("La Prière," from "Tosca"), Madame de Montford (air from "Manon" and the duet with M. Le Duc), Suzanne Grosjean (duo from "Sigurd," with M. Le Duc, and airs from "Hérodiade" and "Reine de Saba"), Mlle. Hofer (airs from "Louise" and "Lakmé").

■ ■ ■

Louise Gérard-Thiers, the singer and teacher of New York, is in Berlin mastering German.

■ ■ ■

Zelie de Lussan-Fronani is in Paris at the Hotel St. James and Albany.

■ ■ ■

Mr. and Mrs. Scognamillo, of New York, have gone to Marienbad.

■ ■ ■

Germaine Armand, the gifted young French pianist, played at Ostende on the 7th inst. with so much success

## DELMA-HEIDE & MARCUS IMPRESARII

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that she has been re-engaged for the 22d. Among the compositions on Mlle. Arnaud's program was the "Impromptu Caprice," of Sebastian B. Schlesinger.

■ ■ ■

Edmond Hertz, the Parisian pianist, is spending his vacation holidays at Interlaken.

■ ■ ■

Mary Louise Rogers, a rich voiced American contralto, has been engaged by the Moody-Manners Opera Company, and will make her first appearance in London at the Lyric, August 17, in the role of Ortrud.

■ ■ ■

Marguerite de Haas makes her debut this month at Parniche in the role of Lakmé, to be succeeded by that of Marguerite in "Faust." The family name of Miss de Haas is Noble and her home, Elizabethtown, N. Y.

■ ■ ■

Countess Eleanor de Cisneros, at present in Bayreuth, will soon be in Paris in quest of a "chez-elle," a home apartment for the winter.

■ ■ ■

Mrs. Joseph Kaspar, the well known singer and teacher of Washington, who has been touring Italy, Switzerland, France and England with a party of young ladies, will return to America August 20, on the White Star liner Baltic.

■ ■ ■

Helen Freeman, who has been a student of Dossert during the past year, sailed for New York yesterday. Miss Freeman has been engaged by Charles Frohman, and will make her American debut at the Empire Theater with John Drew. At the close of the season Miss Freeman returns to Paris to continue her vocal studies.

■ ■ ■

Ada Chambers, a Dossert pupil, sang at a concert given at the Cathedral St. Pierre, Geneva, on Sunday last. Her numbers were "Die Altmacht," Schubert, and "Mein Gläubiges Herz," by Bach.

■ ■ ■

At Bayreuth this summer King Clark is being kept as busily occupied giving lessons as he was in Paris. The class of pupils he took with him from Paris numbered sixteen or more.

D. H.

Bruno von Meyern is to be made managing director of the Coburg Opera.

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## ABELL ON BERLIN LIFE AND PEOPLE.

Interview by Paul E. Teichert, in the Cleveland (Ohio) Leader.

If you happen to be an American artist, claiming recognition in Berlin, the musical center of the world, you needn't shiver in your shoes every time you run across the name of Arthur M. Abell, the Berlin representative of the New York MUSICAL COURIER. Cleveland met him for the first time personally last week, and the impression he left will remain the pleasant recollection of a man to whom earnest study and environment have given a keen yet kind critical viewpoint of musical art and its many interpreters here and abroad.

Mr. Abell is making a ten weeks' pleasure tour through the country. A short time ago he arrived in New York, where he inspected, for the first time, the new office building of his paper, and after spending a few days with his mother in Bridgeport, Conn., he came to Cleveland last Monday evening, visiting his sister, at 7716 LaGrange avenue, the wife of Allen Hitchcock, teacher of mathematics in the Central High School. This morning he left on the steamer North West for Duluth. From there he is to visit for the first time since his sixth year his birthplace, Mankato, Minn. He expects to return via Chicago and Philadelphia, eventually going to Berlin, visiting Norwich, Conn., his real American home, from where he started his musical career as a violinist, winning recognition in Berlin, and finally accepting the position as Berlin representative of the New York MUSICAL COURIER twelve years ago. Mr. Abell will return to Berlin early in September.

Several pleasant evenings were spent last week in Mr. Abell's company. A number of musicians gathered around tables exchanging viewpoints of what there was, is, and perhaps will be in Berlin, the center of development of musical art. From these talks I have tried faithfully to remember Mr. Abell's impressions of Berlin and they are published here so that the reader may share the benefit of the experiences of a man whose calling it is to criticise music and musicians for an American paper widely read all over the globe.

"America has a great musical future," Mr. Abell said, in response to a question. "Since I left this country eighteen years ago," he continued, "appreciation for good music has grown enormously. Some of the large cities, Boston for instance, have learned that the symphony orchestra is the center, the bedrock and the basis of musical education and musical life. Opera is not the thing. The great educator is the symphony orchestra. The realization of two great orchestras has made Berlin musically the center of the world."

"If you would ask the question, What constitutes a great music center? my answer would be the symphony orchestras. In Berlin we have two great orchestras, the Royal and the Philharmonic. There is also a third, the Mozart Orchestra, in its present state of development somewhat inferior, however. The Royal Orchestra is directed by Richard Strauss, and Nikisch conducts the Philharmonic. These orchestras give forty big concerts during the season, aside from the Philharmonic, which gives three popular concerts every week. The admission price for these popular concerts is eighteen cents for music students."

"The opera houses in Berlin hold a large share of the public's interest. We have four—the Royal, Comic, Lortzing, and West Side Opera House. London has only one, Paris two, while Berlin, with four, holds the world's record. Students of the opera have, therefore, in Berlin, a better chance for acquainting themselves with opera than anywhere else in the world."

"Berlin is looked upon as the market center for concertizing artists, and there are three or four debutantes appearing every evening during the season. Comparatively few succeed because of the enormous competition."

"The large number of visiting artists giving concerts nightly is another advantage Berlin offers. Among them are a great many Americans. One from your town, William A. Becker, made a wonderful impression in Berlin, London, Vienna, Dresden, Leipzig and Munich. In fact, he had the biggest success of all native American pianists, and deservedly so, for I consider him one of the great-

est pianists of the day, regardless of nationality, and an honor not only to Cleveland but to the country at large. It is a sad fact that the American musician must go abroad in order to be recognized here. In Germany we found in Becker a musician of inherent genius, and his attainments are the more to be admired since he is essentially self-taught.

"A remarkable case of lack of recognition in this country was Leopold Godowsky. As you know, he lived in Chicago for a number of years, but, except by a few connoisseurs, his transcendental qualities were not understood. In 1900 he came to Berlin, absolutely unknown, and with one concert he set the town agog. His success was tremendous, and since then he has made a triumphal march throughout Europe, and he is now most in demand of all piano virtuosi of the Continent."

"In regard to the number of American music students going to Europe for a musical education, I can safely say that there are about 5,000 annually, scattered throughout the different musical centers. My impression of the American students is that they are all too much in a hurry. They want to accomplish in two years what European students never expect to accomplish in six years. They are much liked, however, because they work hard and are industrious. Two great mistakes they make while studying in Berlin are hurry and the tendency of running

Covent Garden. Of course, these are only a few of the many Americans singing in Europe."

"Another important feature of Berlin are the big singing societies—the Philharmonic Chorus, which is the finest mixed chorus in the world; the Singakademie, which is the oldest, and the Stern Singing Society. The number of great resident musicians gives Berlin a musical atmosphere unequalled in the world. The list of pianists residing in Berlin contains such names as Godowsky, Busoni, d'Albert, Carreño, Xaver Scharwenka, da Motta, Lhevinne, Jonás, Mrs. Elyau, Lamond, Schnabel, Foerster, Mayer-Mahr, Martin Krause, Varette Stepanoff and Cornelia Rider-Possart, an American girl from Iowa. The violinists included in the list are Kreisler, Emil Sauer, Hartmann, Spiering, Halir, Witek, Seebald, Florian Zajic, Marteau, Issay Barnas, Lady Halle, Gabrielle Vietrowitz, Petschnikoff, Burmester and others."

"The singers are too numerous. Their names would fill a column. Of course, I can only mention a few of the great singing teachers residing in Berlin—Lilli Lehmann, Lamperti, Georg Fergusson, Franz and Therese Emeric, Richard Lowe, Therese Mallinger, Madame Nicklass-Kempner and Blanche Corelli."

"The one great thing I miss in this country is a general musical atmosphere, taking the proportion as a whole. In Germany almost every business man plays either the piano or the violin. Many have studied voice. The study of the piano is considered part of the general education of children of the better classes. Germans are all familiar with the masterpieces, and they talk intelligently of music. Even in beer garden concerts one hears the best of the standard works played by the excellent military bands, and general musical culture permeates the people. It is no uncommon experience to find a waiter or a waitress perfectly familiar with the works of Wagner. The French people are artistic, but not musical outside of Paris."

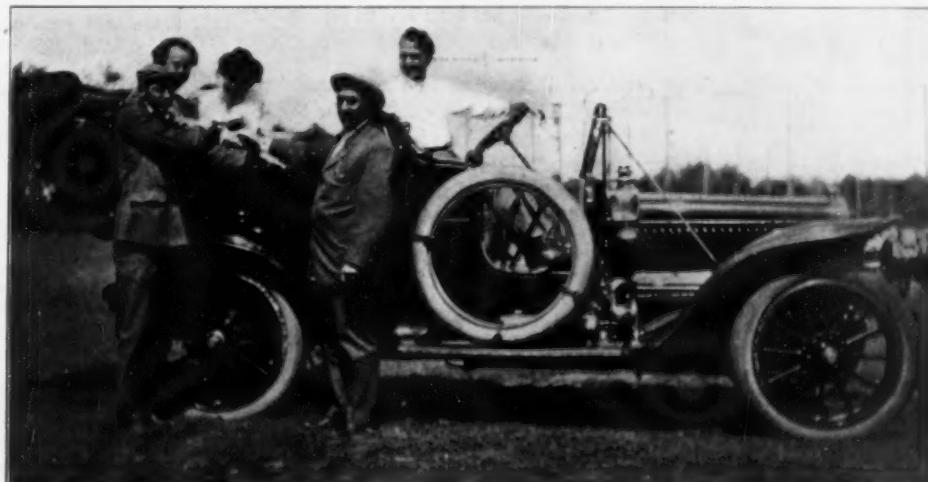
"One of the interesting incidents of Mr. Abell's visit was the opportunity to hear one of the much talked of New Cremona violins, which, in the opinion of such artists as Ysaye, Nikisch, Thomson and others, are destined to take the place of the violins of the great Cremona masters. The instrument, in the hands of Mr. Abell, justified all the glowing accounts written by these artists. The tone is of surpassing beauty, power and brilliancy, and has a mellowness and richness which I have only heard in the best Stradivarius instruments. The genius of Dr. Grossmann, the discoverer of the acoustical secret—sympathetic vibration produced by attuning the top and back of the violin to each other—promises to revolutionize the art of violin making."

### Date of First Wüllner Recital in New York.

It has been announced that Dr. Wüllner and his accompanist, C. v. Bos, will sail from Bremen for New York November 3, and the first recital by the eminent German haritone in New York will take place at Mendelssohn Hall November 14. Hermann Klein expected to have Messrs. Wüllner and Bos for his first concert at the New German Theater, but the European bookings prevented this. An extended tour for Wüllner and Bos has been booked in Scandinavia, Finland and Germany for the months of September and October, as follows:

September 1, Copenhagen; September 3, Christiania; September 5, Bergen; September 7, Staranger; September 9, Staranger; September 11, Bergen; September 14, Bergen; September 16, Christiania; September 18, Christiania; September 19, Göteborg; September 21, Stockholm; September 23, Stockholm; September 24, Copenhagen; September 26, Arhus; September 27, Copenhagen; September 29, Stockholm; October 1, Stockholm; October 2, Upsala; October 5, Helsingfors; October 6, St. Petersburg; October 9, St. Petersburg; October 11, St. Petersburg; October 13, Helsingfors; October 15, Helsingfors; October 17, Stockholm; October 19, Copenhagen; October 22, Leipsic; October 23, Berlin; October 27, Dresden.

In addition to the Wüllner recitals, Mr. Bos will play in between dates with the Bos Trio (Dutch Trio), as follows: October 22, Posen; October 25, Hannover; October 30, Uelzen (Hanover); October 31, Schwerin; November 1, Berlin; November 2, Berlin. Accompanying Leonore Wallner: October 24, Hannover; October 26, Hannover; October 28, Hamburg; October 29, Bremen.



AUTOMOBILING WITH BECKER.

While visiting in Cleveland, Arthur M. Abell made an auto tour with William A. Becker and his friends, Mr. and Mrs. William Diehl and son. The party is seen in the accompanying picture. Becker, with the smile that won't come off, is at the wheel. Diehl looks like Xaver Scharwenka.

from one teacher to another. The constant change of method is bad for their uniform development. Half of the 3,500 Americans living in Berlin are music students.

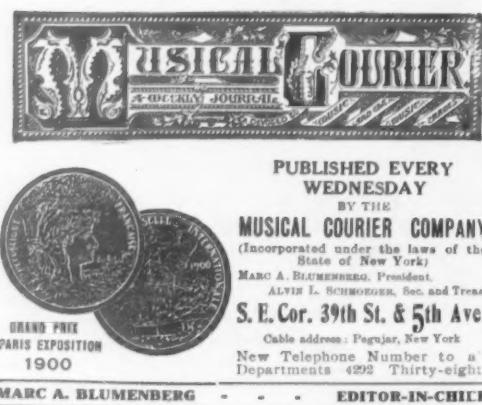
"Altogether, we had 1,200 concerts last season. They were given in sixteen concert halls, which have a seating capacity of 22,000 people. The average number of concerts was eight a night. If five great pianists should tour America during a season it is considered very good. One night in Berlin last season I heard four—Godowsky, Sauer, Carreño and Ganz.

"The American opera singer is still more dependent on Europe for recognition than instrumentalists, and today you will find successful American singers on almost every important operatic stage in Germany. For instance, in the Berlin Royal Opera House we have five Americans singing leading roles—Geraldine Farrar, of Boston; Frances Rose, of Denver; Putnam Griswold, of California; Francis MacLennan and his wife, Florence Easton, both from Detroit.

"A very exceptional opera singer is Marcella Craft, of Boston, who is the leading soprano at the Kiel Opera. I consider, however, Edith Walker the greatest of all the American artists singing on the German stage. She also receives the highest salary of all woman singers in Germany. Her name reminds me of another American singer, Sara Layton Walker, of Indianapolis, now Madame Charles Cahier. You will know her better as Mrs. Morris Black. She is one of the principal singers of the Vienna Royal Opera, holding a five year contract. Before she accepted this she sang extensively throughout Germany and in Paris, appearing as "guest" and meeting everywhere with success.

"Another American woman who has 'made good' is Jessie Osborne-Hanna, wife of the American consul at Magdeburg. Mrs. Hanna is the principal soprano of the Leipzig Opera, and she recently sang with great success at

ESTABLISHED JANUARY, 1880



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 SPECIALLY DEVOTED TO THE PIANO AND ORGAN INDUSTRY  
 For Particulars apply to SATURDAY EXTRA DEPARTMENT.

## NOTICE.

All communications should be addressed to **THE MUSICAL COURIER** and not to individuals, if prompt attention is desired. The letters addressed to individuals are not opened or referred to until the regular mail has been disposed of; hence they are always subject to delay. Furthermore, it is the desire of the paper to have the mail addressed as above and not to any of the staff and not to the editor, who is frequently absent from the city.

"It is going to be a whirlwind musical season," says an exchange. Let us hope that there will not be more wind than whirl.

MELBA will leave England on the *Lucania* December 5, and arrive in New York about a week later. Her debut will be made in "Otello," with Zenatello as the tenor.

"The Merry Widow" celebrated its 350th performance in New York last week. That is more times than any grand opera has been heard in this city. The moral is clear.

In reply to our continual cry that foreign opera artists are overpaid in this country, an Italian weekly says: "Not so." We are glad that this long-mooted question finally has been settled and in such a conclusive manner.

The presidential candidate of the Independence party, Thomas L. Hisgen, is accused by the Sunday World of spending most of his leisure time playing a mechanical piano. Mr. Hisgen should issue a hurried and indignant denial at once before his chance of election drowns, because of the disclosure.

The coming New York opera season will be as pugilistic as usual. Eames and Farrar have a fight on over the allotment of the chief soprano role in "Tosca." Eames long has been champion in the part, but Farrar has challenged and intends to tussle to a finish. The betting in operatic circles is even money and take your pick.

The New York Press gives this recipe for cleaning "muddy" piano keys: "Ivory keys may be cleaned and whitened by mixing prepared white chalk with a tinge of sweet oil and sal-volatile into a paste and rub it on with chamois skin and allow it to remain until dry." Needless to state the recipe will not clean a muddy piano technic.

It has been found that a mechanical piano makes a very good dirigible flying machine when fitted merely with a rudder and a pair of artificial wings. The foot power expended, say on a sonata or symphony, is sufficient to send the contrivance a distance of ninety miles, or from New York to Philadelphia. Count Zeppelin has been informed of the discovery.

GOETHE'S "Iphigenie," with Gluck's opera music of the same name, was produced at the Dresden Opera recently, in Esperanto. This news will be received with sympathy in New York, for so far as most of our local opera goers are concerned, they have been listening all their lives to opera in Esperanto, for nary a word of the foreign texts did they ever understand.

THE "professor of music" at one of our large universities spent his summer in a northern resort. He got up a chorus of town and summer people for a concert to "benefit" the local hospital, and tickets were subscribed for at twenty-five and thirty cents each. Just before the concert he announced that his services, if the affair was to be carried out, would cost \$50. He got the \$50, but the people of the town are wondering how much the hospital got, and their respect for "professors of music" at

our universities has fallen several degrees. Would a professor of mathematics, of history, of the ancient languages, or of comparative philology, have acted under such circumstances as did the "professor of music"? What is there in the tonal art to make some of its devotees so infinitely small and grasping? The "professor" in question played a dubious part also in a certain tragedy which affected one of the greatest composers America ever has known.

A SCHOOL is to be established at Milan which will include the teaching of musical laughter. We suggest as one of the text works to be used, **THE MUSICAL COURIER**'s roster of "parallel columns" from last season and the winter before, showing how New York's music critics on the morning papers "agree" on what they see and hear at local concert and opera performances. We will guarantee that even those who never laughed before will feel an irresistible titillation of the risible nerve, when they cast their eyes over those comical columns.

## THE SANKEY SONGS CENSURED.

The death of Ira D. Sankey has called forth some strong criticism on the subject of his hymn book, but the Evening Post is most outspoken of all the objectors. It says:

The distinctive feature of Mr. Sankey's book is those lively, rattling pieces like "Hold the Fort" and "Pull for the Shore" and the crudely sentimental hymns of Fanny J. Crosby, P. P. Bliss, and their imitators. The music, from the point of view of a severe critic, is as contemptible as that of a music hall ditty; but it has some of the same popular qualities. \* \* \* Human nature being what it is, and the liking for bathos being so widespread and ineradicable, the "Gospel Hymns" as a whole will probably remain popular and even increase in popularity for a long time to come. The people who sing them with such zest would not appreciate the delicacy and refinement, in thought and expression, of the few great hymns. For these honest folk the triviality of the music, the cheapness of style, the shallowness of conception, and the cloying sentimentality are exactly what lend charm to the "Gospel Hymns." While the Ladies' Home Journal continues the model of a successful periodical in America, the "Gospel Hymns" will continue to sell by the million.

The Evening Post, instead of standing by its guns and taking the consequences, then proceeds to make its own popular appeal and swallow its harsh words, by spoiling its good article in this fashion:

And yet we would not undervalue these hymns—the solace they have brought in sorrow, the inspiration in moments of despondency, the strength in the hour of weakness. They are, after all, not to be judged by the strict canons of musical and literary art. In their own field they are a law unto themselves. Many a man who can coolly dissect poetry and music of far higher technical excellence and can lay his finger unerringly upon the flaws, would hesitate to subject these hymns to critical analysis; for behind the empty and jingling words may lie a world of tender memory and profound emotion. The familiar cadence may recall the quiet Sundays of childhood and the menacing or pleading voice of the preacher; the aspirations of youth and its lofty resolves; and the solemn farewells of death. These images may come thronging back, more vivid than any evoked by the organ notes of Milton. And even those for whom personally the "Gospel Hymns" may mean little or nothing, will do well to remember that it was Pater, a very high priest of culture, who said that "nothing which has ever interested living men and women can wholly lose its vitality—no language they have spoken, nor oracle beside which they have hushed their voices, no dream which has once been entertained by actual human minds, nothing about which they have ever been passionate or expended time and zeal."

The fact that thousands, or even millions of persons, have been moved by the Sankey songs does not excuse their puerility and their literary and musical vulgarity, nor does it absolve high minded critics and journalists from pointing out to the present generation and those to come that there are numerous beautiful and dignified hymns infinitely more worthy of standing for exalted religious expression and spiritual emotion. The Sankey songs either are worthless or they are not. Why mince matters? They are worthless.



CATSKILL MOUNTAINS, August 24, 1908.

This is the home of Rip Van Winkle, and the scene of the legend made famous by Washington Irving. A pretty scene it is, too, with its view of rolling mountains, picturesque sky lines, tame forests, and valleys oddly patterned with the carpet of cultivation. I imagined a musical Rip Van Winkle awakening in his cosy nook on the hillside, taking off the dust and snows of twenty years, and hobbling rheumatically to the village barber shop for a trimming of the white shrubbery hanging from his chin.

"Let's see," says Rip; "I've been asleep twenty years, haven't I?"

"Ycp," replies the barber.

"Have I missed much?"

"Nope."

"What was at the opera last night?"

"Traviata."

"And tonight?"

"Lucia."

"And tomorrow?"

"Rigoletto."

"Who's doing Violetta, Lucia, and Gilda these days?"

"Sembrich and Melba."

"Any new symphonies?"

"Haydn, Mozart, Beethoven, Schubert, Schumann, Brahms—"

"Anybody greater than Strauss been discovered?"

"Not yet."

"Do the critics understand his works?"

"Just as they used to."

"Um! Has Boito finished his 'Nero'?"

"Every year."

"Any sign of the American Beethoven?"

"Haven't seen him."

"Any sign of the American Wagner?"

"Not guilty."

"Any advance at all in the significance or prospects of the American composer?"

"Haven't noticed any."

"Any famous pupil been graduated from the Institute of Musical Art?"

"Nope."

"The foreign invasion of opera artists stopped?"

"Nope."

"The foreign exodus of American music students ended?"

"Nope."

"National School of Music built?"

"Nope."

"Any prospects for it?"

"Nope."

"A new Metropolitan Opera building erected?"

"Nope."

"Any members of the Philharmonic resigned?"

"Nope."

"Any foreign artist with a kind word to say about America after leaving it?"

"Nope."

"Singing teachers agreed yet on a common method?"

"Nope."

"Piano teachers stopped complaining?"

"Nope."

"Music writers stopped calling Bach the 'cantor of Leipsic'?"

"Nope."

"Or Beethoven the 'master of Bonn'?"

"Nope."

"Or Grieg the 'tone poet of the North'?"

"Nope."

"Or Strauss the 'revolutionary Richard'?"

"Nope."

"The Movable Do question been decided?"

"Nope."

"Newspapers tired of printing prima donna's portraits and press stories?"

"Nope."

"Mascagni or Leoncavallo had any new success?"

"Nope."

"Puccini made a failure?"

"Nope."

"Paderewski poor?"

"Nope."

"Any American composer rich?"

"Nope."

"Gericke been heard of again?"

"Nope."

"Tschaikowsky losing popularity?"

"Nope."

"Brahms gaining any?"

"Nope."

"Recital pianists playing any new works?"

"Nope."

"New York got a permanent orchestra?"

ical Record, Augener's catalogue of their publications:

Young Gent., teacher of music and other subjects, desires good position as private secretary or valet companion; age twenty-one, height about 5 feet 9 inches, of good appearance, accustomed to best society. Good pianist, fairly good oboist; good knowledge of shorthand, little knowledge of bookkeeping, also little knowledge of French, Italian and Greek. Can supply first class references from professional men, tradesmen and others. All communications to be sent to G. J. D., care of Augener Ltd., 6 New Burlington street, London, W.

Does anybody need the services of this wise and versatile "Young Gent"?

■ ■ ■

What is better, to be wedded to one's art or to have it for a mistress?

■ ■ ■

The musical statistician who computed recently that no more melodies can be written because every possible combination of the few tones in the scale now had been employed over and over again, should remember Mark Twain's comment on computation of that sort. The genial Mark wrote:

"Some one says that in the space of 176 years the Lower Mississippi has shortened itself 242 miles. This is an average of a trifle over one and one-third miles per year. Therefore, any calm person, who is not blind nor idiotic, can see that in the old Oolitic Silurian period, just a million years ago next November, the Lower Mississippi was upward of 1,300,000 miles long, and stuck out over the Gulf of Mexico like a fishing rod; and by the same token any person can see that 742 years from now the Lower Mississippi will only be a mile and three-quarters long, and Cairo and New Orleans will have joined their streets together, and be plodding comfortably along under a single mayor and a mutual board of aldermen. There is something fascinating in science. One gets such wholesome results of conjecture out of such a trifling investment of fact."

■ ■ ■

Mrs. George Cornwallis West, in the Century Magazine, tells a good story, says an exchange, of a certain German professor who gave a lecture at her sister's house on the "Ring." He was somewhat at a loss to describe certain incidents in "Siegfried" in language suitable for several young girls who were present, so he tided over the difficulty as follows: "Dee ladies mus not mind dis bad business of Sig-mund and Sieglinde. It is schrecklich, but it is only zee lofes of zee gods, vich do not count. Und here we have zee lefe motif—illustrated by triolts, or triplets, as you say in English."

■ ■ ■

Here is one for musicians: seeking more rest before the holiday time is over. It is an extract from the prospectus of a hotel in Switzerland: "Weissbach is the favorite place of resort for those who are fond of solitude. Persons in search of solitude are, in fact, constantly flocking here from the four quarters of the globe."

■ ■ ■

There was once a man who said he would like to edit a music paper in summer. He was delirious.

LEONARD LIEBLING.

— — —

MASCAGNI conducted his "Maschere" at Leghorn recently and had to retire from the theater owing to a shower of odoriferous missiles thrown by a gang of hoodlums in the gallery. Mascagni refused to accept the implied criticism as final, and later returned to the orchestra pit, conducting his opera to the end. The report says that the re-entree of Mascagni was received with applause. There are some things in effete Europe which never fail to strike the average American race as strange, to say the least, and one of them is the pelting of performers in a public theater or the misbehavior generally, of the pit and the galleries, in a house where at least half the audience are ladies.

Here is an advertisement from the London Mu-



"Why are you so dead set against 'Salome'? When I play that music I can do anything I like on the piano, and whatever I play is correct."—German Exchange.

■ ■ ■

## THE OLIGARCHS OF OPERA.

We have received several requests for the names of conductors here and there at European opera houses. It is not easy to furnish such questioners with a satisfactory answer, for there are several leaders at even the smaller European Operas and frequently changes are made from season to season and sometimes in the middle of the operatic year. As a matter of record for *THE MUSICAL COURIER* readers, we publish herewith all the information on the subject which we have been able to cull from our archives, and to verify through our foreign offices. The appended list covers last season's engagements, and doubtless the present fall will bring forth several changes:

Graz—Winternitz and Weidmann.  
Breslau—Pruwer and Schmidt.  
Naples (San Carlo Theater)—Mascheroni.  
Rome (Costanzi Theater)—Mugnone.  
Rome (Adriano Theater)—Polacco.  
Florence (Verdi Theater)—Armani.  
Venice (Fenice Theater)—Barone.  
Venice (Rossini Theater)—Duffan.  
Bologna (Comunale Theater)—Mancinelli.  
Bologna (Corso Theater)—Candini.  
Bologna (Olympia Theater)—Falconi.  
Turin (Regio Theater)—Serafin.  
Parma (Regio Theater)—Zinetti.  
Messina (Massimo Theater)—Abbate.  
Palermo (Massimo Theater)—Marinuzzi.  
Genova (Carlo Felice Theater)—Panizza.  
Genova (Politeama Theater)—Perosio.  
Bari (Petruzzelli Theater)—Guarmieri.  
Reggio Emilia (Regio Theater)—Zanetti.  
Modena (Storchi Theater)—Arturo.  
Pisa (Verdi Theater)—Bellucci.  
Mantova (Sociale Theater)—Bellucci.  
Monte Carlo (Casino Theater)—Poncè.  
Trieste (Teatro Comunale)—Gialdini.  
Milan (Scala)—Toscanini and Vitale.  
Milan (Dal Verme Theater)—Romano.  
Havana—Guerreri.  
Cairo—Zuccani.  
Barcelona (Teatro Liceo)—Podesti.  
Madrid (Teatro Real)—Vitale.  
Lisbon (San Carlos Theater)—Polacco.  
Nice—Dobbelaeer and Villefranck.  
Berlin (Royal Opera)—Strauss, Muck, Blech.  
Von Strauss.  
Dresden (Royal Opera)—Von Schuch, Hagen, Malata.  
Munich (Royal Opera)—Mottl, Fischer, Röhr, Cortolezis.  
Hannover (Royal Opera)—Doebber, Kotzky, Bruck.  
Wiesbaden (Royal Opera)—Mannstaedt and Schlar.  
Cassel (Royal Opera)—Beier and Zulauf.  
Weimar (Grand Ducal Opera)—Krzyanowsky and Raabe.  
Leipsic (Municipal Opera)—Porst, Hazel, Find-eisen.  
Hamburg (Municipal)—Brecher, Stransky, Wetzler.  
Cologne (Municipal)—Lohse, Trenkler, Gärtner, Weissleder.  
Frankfurt (Municipal)—Rottenberg, Reichen-berg, Neumann.  
Bremen (Municipal)—Jäger, Pollack.  
Vienna (Imperial Opera)—Weingartner, Schalk, Walter, Spetrino, Zenlinsky.  
St. Petersburg (Imperial Opera)—Napravnik, Krushevsky, Blumenfeld.  
Moscow (Imperial Opera)—Suck, Feodoroff.  
Warsaw (Municipal Opera)—Recznicek, Barce-wiczy, Sterniczy, Podesei.  
Prague (National Opera)—Kovarovic.  
Linz (Landestheater)—Tellheim.  
Innshruick—Arlt.  
Brunn—Von Marxdorff.  
Olmitz—Schmidt, Rübsam.  
Vienna (Volks Opera)—Gille, Baldreich.

Jena—Stein.  
Strassburg—Fried, Pfitzner.  
Riga—Ohnesorg.  
Prague (Neues Deutsches Theater)—Bodansky.  
Elberfeld-Barmer—Wetzler (just engaged).  
Coates.  
Altenburg—Richard.  
Braunschweig—Frederich.  
Brussels (Monnaie Theater)—Dupuis.  
Stuttgart—Schillings, Drach.  
Freiburg—Bollmann.  
Berlin (Komische Opera)—Tango, Waghalter.  
London (Covent Garden)—Richter, Panizza, Campanini, Pitt.  
Carlsruhe—Göhler, Lorentz.  
Bonn—Sauer.  
Dessau—Mikorey.  
Dortmund—Wolfram.  
Erfurt—Grümmer.  
Prague (Stadt Theater)—Celansky.  
Königsberg—Frommer.  
Lemberg—Libera.  
Geneva—Miranne.  
Mühlhausen—Hess.  
Coburg—Lorenz.  
Zürich—Kempter.  
Essen—Knoch, Reich.

LITTLE did Richard Strauss wot of the trouble he was preparing for poor old New York when he wrote his "Salome," with the incandescent Hebrew maiden as the heroine. This week we have six dancers in town, all doing Salome impersonations—Gertrude Hoffman, Eva Tanguay, Vera Olcott, Lotta Faust, La Sylphe, Isadora Duncan—and Maud Allen threatens to come from London and wear less and do more than all the other local Salomes combined. In the play "The Servant In the House," our local regulators of morality allowed the person of Christ to be represented on the stage, and in Molnar's daring play, "The Devil," that horned visitor from Hades disports himself every evening in two of our best theaters. Assuredly New York is going to the demnition bow-wows, and there will not be a single prudish howl left in our population when Hammerstein produces Strauss' "Salome" here next season.

MAETERLINCK is at his old tricks again, insisting that his wife shall sing the chief role in the opera "Monna Vanna," by Henri Février, soon to be produced in Paris. It will be remembered that Maeterlinck made the same demand in the case of "Pelleas et Melisande" and "Ariane et Barbe-Bleue." The former soprano role was sung by Mary Garden, but Madame Maeterlinck obtained the prima donna part in "Ariane et Barbe-Bleue," and did not set the world on fire with either her singing or her acting. If Maeterlinck, one of the most observing of authors, could see himself in this matter as he appears to the rest of the world, he would not have far to look for the subject of his next literary study.

THE Philadelphia Orchestra will give forty-four concerts in its home town this season, half of them to be held on Friday afternoons, and the rest on Saturday evenings. Carl Pohlig will return to Philadelphia next month for rehearsals, and he promises the Quaker City the best and most interesting orchestral season it ever has had. Pohlig is a leader of splendid qualities and it is due entirely to his baton art that the subscription lists of the Philadelphia Orchestra at present show the greatest financial support the organization ever has known.

THE report comes from Italy that friends of Puccini are thinking of founding there an opera house to be devoted solely to the production of works by Puccini. This romantic fable of an Italian Bayreuth with Puccini as the modern Wagner undoubtedly is the summer dream of some poor journalist who was hard put to it, to fill his column with news during the dull and deadly dog days.



## A New Encyclopedia of Music.

The "American History and Encyclopedia of Music," recently issued by the Irving Squire Publishing Company, bids fair to become one of the most popular works of its kind. For concise and reliable information, presented in convenient and readable form (consisting of ten volumes) it is a work planned to fill a long felt want. Three years have been spent on its preparation, a corps of assistants searching the libraries of New York City, Boston, Washington and Chicago for special information, besides hunting through scattered volumes, magazines and newspapers, and conducting a voluminous correspondence with contemporary musicians to establish the authenticity of every detail of information and thus giving the character of autobiography to much of the material. The editors of the work are W. L. Hubbard, editor in chief; Arthur Foote, George W. Andrews and Edward Dickinson, associate editors; and special contributors, George W. Chadwick, Frederick Starr, Frank Damrosch, H. E. Krehbiel, Frederick Stock, Emil Liebling and W. J. Henderson.

The work is entirely a product of American labor; the introductory essays to the various subjects treated have been written by men who have accomplished practical results in the field of American music and are authoritative sources of information. It may be recommended as a work fittingly appropriate for that very large class of music lovers who, though sincere in their love and appreciation of the art of music, have had little or no time for technical or academic training, but who, nevertheless, are sufficiently interested to seek for knowledge and instruction in its various branches, providing the material is presented in a manner that is plain and easily assimilated by one lacking the professional musician's knowledge of musical terms and phraseology. Its aim is to give a broad, comprehensive view of all departments of music, hence greater catholicity of outline is found than in many other published works of the same kind. In the history of the different countries each has been treated by writers who have lived many years in their respective countries. On American music is found a concise and complete history of the development of music from the songs of the Indians to present day achievement. On opera, the opening essay is on "Euridice," produced in Florence in 1600.

One hundred and sixty of the greatest operas are arranged chronologically and indexed by authors and titles in this bibliography for extended reading. Oratorios and masques and the development of sacred music are other interesting subjects, treated in an interesting manner. Musical instruments are represented by over 600 descriptions, arranged alphabetically; the theory of music with chapters on tonality, harmony, counterpoint, fugue, improvisation, composition, analysis and development of music. Of contemporary musicians there are over 5,000 biographies or autobiographies of composers, writers and patrons of music with reference to their position in and influence on musical art. A unique feature is the musical dictionary, with the correct pronunciations phonetically given, and the definitions clearly explained in the English language.

Typographically and from the bookman's point of view this set is of rare artistic excellence and an ornament to any well appointed musical library. A pamphlet will be mailed to any one desiring complete information.

## Tour of Fifty Concerts for Constantino.

J. E. Francke is booking a tour of fifty concerts for the great Spanish tenor, Constantino, who has been engaged as the leading tenor of the new Boston Opera House. It is said that Constantino's singing in Boston with the San Carlo Opera Company aroused such enthusiasm and interest, that men like Eben D. Jordan immediately set about to form a company that would give the "Hub" its own opera and opera house.

## Isabel Hauser in Ohio.

Isabel Hauser, the pianist, who returned from her European trip two weeks ago, is visiting relatives in Ohio. Miss Hauser has planned to come back to New York the middle of September. She has been engaged to play at a number of autumn musicales in this vicinity.

**CECIL JAMES, SUCCESSFUL ORATORIO TENOR.**

Perhaps the best recommendation a singer can offer is to announce a list of his important engagements, and follow this with some of his press notices. Cecil James is among the few successful American tenors. His past bookings and future engagements abundantly substantiate this, and his popularity is growing all the time. Mr. James has a brilliant, well schooled voice. He is, moreover, a good musician, for his repertory takes in the range of principal oratorios, cantatas and other works, covering several centuries. Musical directors at once recognized the ability and resources of such an artist, hence the demand for this young tenor.

Recent bookings for Mr. James include the following New York State and city clubs and societies: Liederkranz, Rubinstein Club, Brooklyn Choral Society, Russian Symphony Orchestra, People's Choral Union, Harlem Oratorio Society, Lotus Club, Banks Glee Club, Harlem Philharmonic Society, Brooklyn Arion, Mount Vernon Choral Society, Tarrytown Philharmonic Society and the Chautauqua Assembly. Engagements in other States include: Mozart Club, of Pittsburgh, Pa.; Euterpean Society, of Allentown, Pa.; Philharmonic Society, of Montreal, Canada; A Capella Choir, of Milwaukee, Wis.; Crescendo Club, of Lexington, Ky.; Choral Society, of Orange, N. J.; Granville (Ohio) festival; Greeneville (S. C.) festival; Orpheus Club, of Paterson, N. J.; Choral Association, of Meriden, Conn.; music festival at Springfield, Mass.; Choral Society, of Manchester, N. H.; Schubert Club, of Newark, N. J.; Arion Club, of Providence, R. I.; Oratorio Society, of Worcester, Mass.; Choral Society, of Washington, D. C.; Ocean Grove (N. J.) Assembly; Choral Society, of Chambersburg, Pa.; Newark (Ohio) festival.

The appended press notices are more evidences of Mr. James' success and popularity.

Mr. James, a stranger to Pittsburgh audiences, proved a most desirable acquaintance. He has a high voice of excellent quality, well controlled, and he sings without affectation. Mr. James especially distinguished himself in the "Thirteenth Psalm" (Liszt).—Pittsburgh Gazette-Times.

Mr. James brought the house down by storm. Nothing could have suited the audience more than the way he sang Verdi's romance from "Aida." The quality of tone and the high register of his voice give him command of this, one of the most difficult songs of the entire opera.—The Greenville Piedmont.

Cecil James' voice was like a beautifully sounding bell. He is perhaps as fine a tenor as has ever sung in Meriden and everybody who heard him will treasure the memory of his voice.—Meriden Daily Journal.

Mr. James captured the house at once in three short love songs, easily retaining its favor in the more difficult and brilliant work of the "Stabat Mater." His voice is high, pure, mellow and most expressive (in "Stabat Mater").—The Newark, Ohio, Daily Advocate.

Mr. James, as tenor soloist, proved a delight to the audience. He has a pure tenor voice with good range, and sings with great sympathetic effect. From the opening recitative and aria, "Comfort Ye" and "Every Valley," he won the enthusiastic approval of the audience.—Montreal Gazette.

Mr. James' clear tenor voice was, in itself, a treat and he handled his various solos in a manner above reproach.—Norwalk, Conn. Hour.

When Mr. James appeared for his solo number, "Onaway Awake, Beloved," from "Hiawatha," he was most cordially welcomed and rose to the occasion splendidly, earning fully the enthusiastic plaudits, which brought him again to the platform in acknowledgment.—Daily Mirror and American, Manchester, N. H.

It is a rare treat to hear a tenor so completely satisfactory as was Mr. James, whose voice possesses not only an unusual compass, but rare power and sweetness, combined with an impassioned style and a perfect enunciation.—Harrisburg, Pa., Board of Trade Journal.

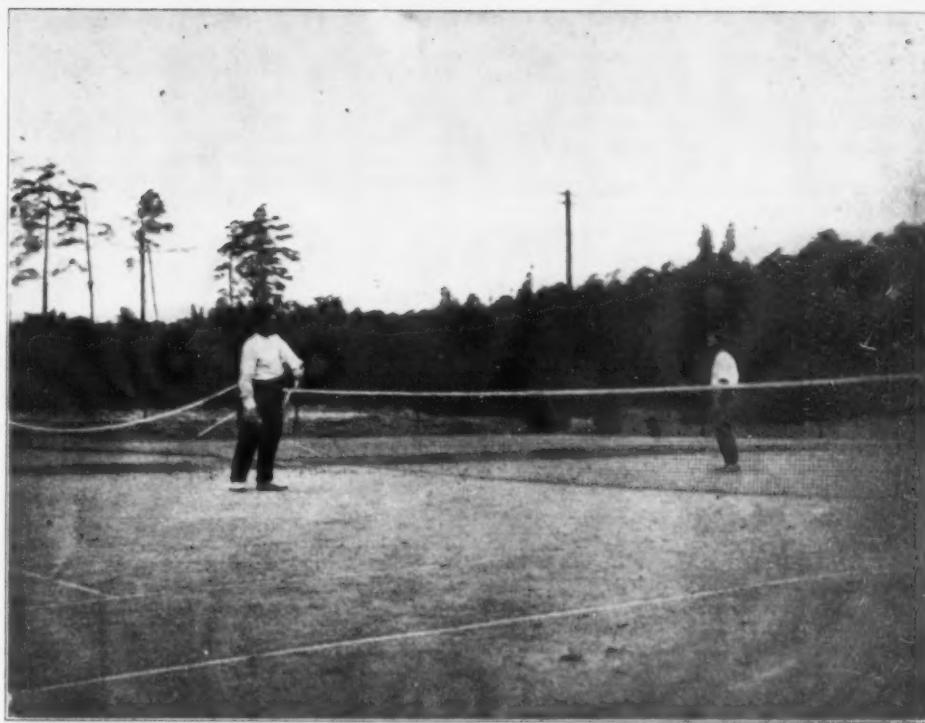
Seldom does a Worcester audience get so warmed up as to applaud a first number. The artist must show substantial claim to its favor to be thus rewarded, but Mr. James' opening solo convinced the audience he is a tenor with a voice of the right quality ("The Messiah").—Worcester Daily Telegram.

Mr. James proved to be another good artist who was heard with pleasure. His upper register is clear and virile. His great aria was the always inspiring "In Native Worth," and it was given with fine effect. Another piece of good singing was "And God Said Let There Be Light in the Firmament of Heaven." Mr. James also sang with vocal beauty and sympathy the recitation, "In Rosy Mantle," "The Creation in German."—Milwaukee Journal.

**"Salome" Recital at Bar Harbor.**

BAR HARBOR, Me., August 23, 1908.

Amy Grant's recital at the Building of Arts Saturday was attended by a large and representative assemblage, made up from the regular summer colony. The opera "Salome" was given as a reading, with musical arrangement from the score. Mrs. Kelley Cole was at the piano. Among those present were Mrs. Henry F. Dimock, Mr. and Mrs. David Hennen Morris, Muriel Morris, Miss Calender, Miss de Forest, Miss Spencer, Mrs. William F. Sheehan, Mrs. William E. Force, Mrs. Fremont Smith, Madame Adamowski, Mrs. Hunt-Slater, August Franzen, William Ordway Partridge, Professor Lumhous, Nora Godwin, Miss de Castro, Mrs. Charles Pellow, Arthur



A PIANIST'S EXERCISE.

Josef Lhevinne and an American pupil playing tennis on Lhevinne's court at his summer home near Warsaw.

Beebe, Mrs. H. Rieman Duval, Miss Duval, Mrs. Marner Leeds, Mrs. R. F. Almirall, Mrs. Clarence Post, Mrs. David King, Mrs. W. R. Thompson, Mrs. James I. Kay, Mrs. A. Warren Dennis, Miss Ogden, Mrs. H. S. Lake, Mrs. J. S. Thacker and Miss Warren.

**Mahler to Conduct Concerts in New York.**

It will cheer many music lovers when they hear that Gustav Mahler will conduct symphony concerts in New York. He has been engaged for three years at an annual salary of \$18,000. THE MUSICAL COURIER announced last spring that arrangements had been concluded for four Mahler festival concerts during the month of March, 1909. When that announcement was made the permanent engagement of Mahler was contemplated, and since then negotiations have been in progress.

Mrs. George Sheldon, the wife of the treasurer of the National Republican Committee, has been the moving spirit in these negotiations. Mrs. Sheldon is a highly gifted musical amateur and an ardent musical devotee. Associated with her are other generous lovers and patrons of music, of wealth, all of whom have recognized the necessity for raising the standard of orchestral music in the metropolis. Naturally, these public spirited men and women realize that this can only be accomplished by having a conductor of Mahler's talent and eminence in control.

**Of Interest to Male Choruses.**

Two new male choruses by Elliott Schenck, published by Novello, will be ready in a few days. These choruses, entitled "If Wishes Were Horses" and "O Lady Moon," pleased Frank Damrosch so much that he placed them on the Mendelssohn Glee Club program for April 28 last, but as the publisher could not get them ready in time for that concert the initial performance had to be postponed until fall, when the new compositions will be heard under Damrosch's direction in Mendelssohn Hall. The words which give the cue to the music are by M. R. Harkins, whose name has been associated with late with Mr. Schenck's in works of this kind. Mr. Schenck's songs continue to be popular with the better class of music lovers, his "Love Song of the Nightingale" being very widely sung. It is reported that Mr. Schenck is at work on an orchestral composition of large dimensions.

**Alexander Zukowsky, Violinist.**

Alexander Zukowsky, the brilliant Russian violinist, who this last season made successful debuts with the symphony orchestras in Prague and Dresden, when the critics wrote, "He is the compeer of Kubelik and Kocian," now is in Chicago visiting his relatives. Alexander Zukowsky gained the gold medal and was awarded the title of "free artist" by the Moscow Conservatory and was appointed director of the conservatory in Ekaterinodar after his debut in Prague and Dresden. Plans now are negotiating for a tour in the United States. Mr. Zukowsky possesses a big repertory and plays on a magnificent Gagliano violin.

**Nordica at Ocean Grove.**

OCEAN GROVE, N. J., August 21, 1908.

Madame Nordica received one of the ovations of her life at Ocean Grove Tuesday night of last week, when she sang with a chorus of 700 voices before an immense audience of over 12,000 people. The great Ocean Grove Auditorium was crowded to its capacity, over 1,000 men and women being on the stage alone. Prominent people from all parts of the country were present, and many distinguished foreign guests.

Nordica's wonderful voice was fresher and sweeter than ever, carrying her hearers fairly off their feet with enthusiasm and winning round after round of applause. In her opening number of Gounod's "Gallia" she was supported by the New York Festival Chorus of 500 voices, uniting with the local chorus. They received a rousing welcome. Madame Nordica also sang the aria "Hear Ye Israel," from "Elijah," and a group of French and German songs.

Each number aroused greater enthusiasm than the last and she was overwhelmed with floral offerings. When, at the close of the concert, she finally broke away from the throng of over 3,000 people who waited at the stage door, the top of her automobile was covered deep with flowers, fully half of which had to be left behind for want of room. It was a most auspicious omen for the great prima donna's continued success.

Madame Nordica's manager, R. E. Johnston, has arranged for her to open her coming season at Rochester, N. Y., October 7, after which she will appear in a number of the Southern cities. She then proceeds West to the Pacific Coast, returning East to fill engagements in this section in the early spring.

**"Olaf Trygvasson" Presented in Kirksville.**

KIRKSVILLE, Mo., August 20, 1908.

Grieg's cantata, "Olaf Trygvasson," was given at the State Normal School last night, the occasion being the closing of the summer term. The work was sung by a chorus of eighty voices, assisted by an orchestra of thirty pieces, the conductor being Prof. D. R. Gebhart, director of music in the school. Kirksville is a city of only 6,000 inhabitants, and so, of course, could not furnish the orchestra, but the school drew on many nearby cities for talent and so had a well balanced band, which lacked only oboes and bassoons to make the instrumentation complete.

OSCAR HATCH HAWLEY.

**Macmillen's Tours.**

Haensel & Jones, the managers of Francis Macmillen, have just received a cable message to the effect that an English tour of twenty concerts has been arranged for that exceedingly popular and talented artist. Ten concerts are to be played between September 15 and October 10, after which he will go to Germany for his Berlin and other German concerts, returning to England November 25, and remaining until December 15 for the remaining concerts. It also announced that Mr. Macmillen will tour through Russia and Scandinavia in the spring of 1909.

## MUSICAL NOTES FROM MEXICO.

CITY OF MEXICO, August 19, 1908.

The first of a series of eight annual concerts given by the Saloma Quartet proved a source of considerable pleasure to lovers of good music here, and Tchaikowsky's opus 11, in D major; Brahms' sonata, op. 78, and Haydn's op. 54, in G major, were applauded to the echo.

The return of Carmen Munguia and her three sisters from Europe after a year's stay in the musical centers of the Continent will act as a stimulus to the plans of a number of society "buds," who are already organizing a ladies' musical club, for the advancement of its members and the delight of a large circle of acquaintances.

The Mexican Opera Company, recently organized, is holding forth at the Circo Orrin, and enlisting the support of the best element of the growing American colony, as well as the most conservative of the Mexican "society folks." The conspicuous success of a young baritone, Manuel Romero Malpica, was a feature of the performances of "Rigoletto" and "Pagliacci" recently given, and the work of this young artist is watched with interest. The company's success is due largely also to Señora Magaña-López, dramatic soprano; Flora Arroyo, soprano lyrical; Señora Del Rio, soprano leggiera; Adriana Delgado, contralto; A. Jimínez, tenor; Señor Llera, baritone, and Señor Servín, basso. Among the works rendered and to be presented are "Trovatore," "Rigoletto," "Bohème," "Tosca," "Ballo in Maschera" and Massenet's "Manon Lescaut." The baton is in the hands of Maestro Pepe Aragón, and the management is entrusted to Señor Navarrete. Elena Marin, who has just returned from a two years' visit to Europe, has been engaged for special performances.

The Belgian violinist, Barrison, who just concluded a tournée of twenty successful concerts under the well known Mexican impresario Luis David, has been tendered a farewair at the very exclusive Jockey Club of Mexico, which was attended by numerous members, as well as quite a few visitors, who had privileges during that month.

Pedro del Villar, manager of the perennially popular Teatro Principal, leaves Mexico during the first week in September for his annual visit to Paris, Madrid and the European capitals, in search of new plays, new artists, novelties in productions and special features; his trip this time will be via New York (instead of directly from Vera Cruz to Havre), as he is desirous of meeting the "powers that rule" in the States in the field of opera, musical comedy and vaudeville, as well as those in the concert field. Señor del Villar represents the very life and soul of Mexico's amusement world, and is very far in advance of the wants of his public; nevertheless, he fans the interests of his chantage by a continual stream of novelties that he annually engages in Europe, and receives the financial response from the public that his untiring efforts deserve.

The Banda de la Policia, under the direction of the eminent march composer, Velimo Presa, will give one concert at the big Hippodrome in New York and one concert each in Hartford, Conn., and Springfield, Mass., before they enter on their engagement at the Mechanics' Fair, in Boston, Mass. Messrs. Green and Gerth certainly achieved a "coup" when they succeeded in getting the permission of the Mexican Government to have the Banda Policia visit the United States.

Maestro Arturo Rocha has been appointed musical expert for the selection of 500 of the most popular Mexican songs and "danzas," to be "canned" by one of the largest phonograph companies in the United States.

A monthly musicale given by Mr. and Mrs. E. Depew Doster, of the Colonia Roma, gave those present the pleasure of hearing Manuel Romero Malpica render his famous "Toreador" song from "Carmen"; Maestro Luis G. Rocha, in Popper's well known second gavotte, and D'Ambrosio's "Dream" for cello, accompanied by Mrs. Duncan Bankhardt at the piano; some selected English songs by Mr. and Mrs. Thomas Gore, and "La Donna e Mobile" from "Rigoletto," by Signor Pizzorni. "ROCHITO."

## Artists of Distinction to Assist Calvé.

Emma Calvé is expected to arrive in New York October 5 for her forthcoming concert tour, which will open October 9. The great prima donna will be assisted by two artists of real musical distinction. Usually operatic stars seem willing that inferior musicians, or small satellites shall be engaged to support them, but this tour of Madame Calvé is to be one of the exceptions when programs will be of high musical character throughout. Brahms van den Berg, the pianist, is a soloist of first rank, and Karl Klein, the violinist, is among the great young

players of this generation. Thus, it will be noted that musicians with triumphs to their credit at home and abroad are to add lustre to what surely promises to be one of the most brilliant concert companies of the approaching season. Madame Calvé never was in better voice and spirits. To hear this rarely gifted woman in concert is a privilege which many music lovers have been longing for in the past. The many who have heard her will want to hear her again, and those who have not heard this remarkable artist will find the joy of anticipation fully realized when the peerless Calvé sings for them.

## Later Leipsic News.

LEIPSIC, August 13, 1908.

The Verband Deutscher Geigenbauer (violin makers) held its third bi-annual convention in Leipsic, August 10 and 11, and included on the last day an exposition of old and new stringed instruments. The society is now four years old and has a membership of about sixty violin makers of Germany, Austria and Switzerland. The meeting of 1910 will be held in Berlin. The session just closed had for its large object the founding of an expert committee, whose duty it would be to pass upon the genuineness and estimated market value of any stringed instruments submitted. Other matters were up for discussion, and it is said that in one of the closed sessions the members spoke their minds with regard to recent bold advertising by some manufacturers. The MUSICAL COURIER is said to have come in for a brisk hammering during the session. The exposition just held was participated in by Josef Lülsdorff, of Cologne; F. C. Edler, of Frankfurt-am-Main; J. H. Schulte, of Lübeck; Georg Piegendorfer's successor, of Augsburg; Robert Laumann, of Budapest; Paul Caré, of Danzig; Hermann Todt, of Markneukirchen; Josef Kreuzinger, of Schönbach, in Bohemia; Max, Oswald and Otto Möckel, of Berlin; Ernst Kessler, of Berlin; Albin Wiefer, of Leipsic; A. Zöphel, of Magdeburg; August Diehl, of Hamburg, and Wilhelm Neumärker, of Hannover. The Verband of violin makers had Ernst Kessler, of Berlin, as president, while the local arrangements of the recent convention were in the hands of Albin Wiefer, of Leipsic. Among the noteworthy old violins shown was a Stradivarius which was owned by Paganini and his heirs from 1817 to 1906.

At the summer concert of the Leipsic University Verein "Paulus," the male chorus, under Max Reger, sang sixteenth century numbers by Joh. L. Hassler and G. Gastoldi, and male chorus by Mendelssohn, Gade and Franz Otto, besides Ferdinand Pöhl's ballad, "Twardowsky" for male chorus, orchestra and mezzo soprano. Concertmaster Hugo Hamann and Hanns Pachaly played Grieg's F sonata for violin and piano, and the singers, Samma van Rhyn, of Dresden, and Martha Ruben, of Vienna, gave duets by Brahms, Dvorák and Reger. As in the "Paulus" orchestral concert, held in the Gewandhaus earlier in the year, the chorus and orchestra followed Reger with extraordinary attention. The July concert was held in the hall of the Zoological Garden.

The Flonzaley String Quartet, founded in 1903 by E. J. de Copet, of New York, and comprising Adolfo Betti, Alfred Pochon, Ugo Ara and Iwan d'Archambeau, has issued a book of critiques on concerts of 1906, 1907 and 1908 in Europe and America. The Quartet's coming season is under the arrangement of the Wolff agency in Berlin.

The following tableau was witnessed in open sea between Gibraltar and Naples a couple of years ago: After leaving the dock at Gibraltar, Constantin von Sternberg, of Philadelphia, notices that a familiar looking personage has just boarded the ship for Naples. Von Sternberg cannot decide who the personage is, but finally exercises the social freedom of the deck and accosts the stranger with: "I think your face is familiar to me through some former meeting or through photographs that I have seen in print."

"Possibly it is. I am Engelbert Humperdinck, of Berlin."

"Then I am glad to meet you. I had the pleasure of first bringing out 'Hänsel and Gretel' in America."

"So am I glad to know you. I never got anything for that performance," replied the composer.

The two men then retired to the thirst parlor and fought it out as best they could.

The pianist Leroy B. Campbell, director of the conservatory at Warren, Pa., and a former student in Leipsic Conservatory, is spending the summer in Europe. His itinerary includes Copenhagen, Christiania, Stockholm, St. Petersburg, Moscow, Warsaw, Vienna, Leipsic, again to Vienna, Munich and Paris. During this time he has been very industrious in looking up new teaching material and discussing piano method with authorities

everywhere. He frankly states his belief that the work of Robert Teichmüller, in Leipsic, combines more good elements than any other school or cult.

Members of the New York Männerchor and their families, to the total number of forty-six persons, under the care of Vice President Hermann Sass, have been on a pleasure tour in Germany for a few weeks. They were in Leipsic yesterday and today. Though not here as a body of singers, the company has been greeted at various points by singing societies, and their trip has been made enjoyable. In Hamburg they were greeted by the "Lehrergesangverein" and their presence was recognized at a concert of a military band at Claussen's Garden. Proceeding to Bremen, Düsseldorf and Cologne, they were greeted at the last place by the Cologne Männergesangverein, which sang informally for the New Yorkers at a love feast in the Fränkischen Hof. Then came the Rhine trip as far as Bingen and the visit to Mainz and Frankfurt. At Frankfurt there was nothing doing, because the recent Tonfest there had left bad blood, just about as the recent Olympic games in London. The itinerary then included Heidelberg, Stuttgart, Munich, Nürnberg, Leipsic, with Dresden and Berlin to follow, the formal tour closing at Berlin on the 18th. The parties may then visit their old homes throughout Germany until September 26, when they sail for New York on the President Grant. The conductor of the New York Männerchor, F. Albeke, could not make the tour, since it was impossible to leave suitable substitutes for his five other singing societies in New York and vicinity.

EUGENE E. SIMPSON.

## Columbus.

COLUMBUS, Ohio, August 21, 1908.

Lucille Pollard Carroll, an accomplished pianist-teacher, who recently has located here, is a decided acquisition to the music art's most exclusive circles. Mrs. Carroll has had much experience in teaching, her own teacher having been Moszkowski.

There has never before been such a promising crop of aspiring organists as there are now in Columbus. The fine new Memorial Hall organ, which is now being erected, has doubtless been the cause of this unusual interest in the organ playing branch of music.

Edwin Fulton, baritone, a former Columbus singer, gave a program of fine, well delivered songs at the home of Mrs. Hardman, 69 Euclid avenue, a few evenings ago. Mr. Fulton was a pupil of Herbert Witherspoon for four years, and has taken on considerable of the elegance of style which characterizes Mr. Witherspoon's work.

Cecil Fanning will be the singer and Wilhelm Middelschulte the organist at the Women's Music Club artist concert, November 24. There is a great deal of interest in this appearance of Mr. Fanning with the largest Women's Music Club in the world. Mr. Fanning will be accompanied by his teacher, H. B. Turpin, who has accompanied him in all his European and London concerts, except for possibly one number, which Mr. Middelschulte has kindly consented to accompany with organ.

The various church choirs are becoming more active; several changes are to be made in the more prominent churches in the near future.

The demand for splendid solo singers was never greater in Columbus than now, and the whole musical outlook is most encouraging.

ELLA MAY SMITH.

## Brooklyn Arion Home After a Tour of Germany.

Arion Hall, in Arion place, near Broadway, Brooklyn, and many residences and business houses in that vicinity, were gaily decorated last week in honor of the return of the Brooklyn Arion after a tour of Germany. Readers of THE MUSICAL COURIER know by this time that the trip was most delightful, that the German-American singers aroused much enthusiasm at the concerts in the principal cities of the Fatherland. The return of the club was celebrated at the hall with special features, including speeches, singing and an exhibition of the trophies presented by the singing societies and municipalities abroad. Arthur Claassen, the musical director of the Arion, did not come back on the same steamer with the club, but he is expected home next month.

## Saar to Arrive This Week.

Louis Victor Saar, the composer and teacher, sailed from Hamburg for New York August 20. He will remain in the metropolis for several days before returning to his duties at the College of Music in Cincinnati. Mr. Saar has been abroad since the early summer visiting his old home in Bavaria and places in Switzerland.

# CORINNE RIDER-KELSEY'S OPERATIC DEBUT AT COVENT GARDEN, LONDON

Mrs. Corinne Rider-Kelsey achieved a notable success on the occasion of her operatic debut in London, England, July 2d, at Covent Garden. Her triumph was not only a personal one, but a tribute to her American teachers as well, and their methods, for she is the first entirely American taught singer who made her debut on any important operatic stage in Europe, and received the unanimous praise of the critics.

In less than four years Mrs. Rider-Kelsey rose from obscurity to the most widely heralded of all American singers. Her ascent in the Concert field, under the management of Henry Wolfsohn, was almost meteoric, but, being a thoroughly equipped singer, with a voice of rare beauty and uncommon intellect, her successes did not turn her head, nor is she in any danger of losing the popularity she so quickly won.

The past year has been one of many triumphs for Mrs. Rider-Kelsey. She has filled more engagements than any other American singer within the same space of time, ending her season in this country with the Cincinnati Festival, and a Festival tour during the month of May with the Theodore Thomas Orchestra. Early in June she sailed for London to begin rehearsals for her operatic debut July 2d, and with what success a perusal of the appended criticisms will show, all London being unanimous in their expression of admiration. Mrs. Rider-Kelsey will return to America during the middle of November to fill Concert engagements contracted for, remaining here the balance of the season.



MADAME RIDER-KELSEY AS ZERLINA.

A good deal of interest attached to the first appearance upon the opera stage of Madame Rider-Kelsey, an American singer of great reputation in the concert room of her native land, who now made her debut as Micaela. Her singing is worthy of warm praise. The voice is of lovely quality; it is produced with masterly ease, and is beautifully placed, and the phrasing is exquisite, so that Madame Rider-Kelsey should prove a valuable acquisition to the opera stage.—*Daily Telegraph*.

#### AMERICAN SINGER'S DEBUT.

Madame Rider-Kelsey, a well known American concert singer, made her operatic debut at Covent Garden last night as Micaela in "Carmen." The newcomer is to be congratulated on her venture into the new field of vocal activity, for, although this part is a small one, Madame Rider-Kelsey had ample opportunity of exhibiting a sweet and beautifully trained voice, and dramatic powers much beyond the ordinary. She had a great reception in the third act.—*Daily Express*.

Madame Rider-Kelsey, a young American singer, made her debut as Micaela and had a good reception. She has a pretty, well trained voice, and although she had not appeared before upon any stage, acted with considerable intelligence. The famous song was much applauded, and on the whole the young singer made a most promising first appearance.—*Daily News*.

Micaela is always a pathetic figure, and Madame Rider-Kelsey's sweet, sympathetic voice and unaffected acting invested the part with considerable charm.—*The Standard*.

The Micaela was Madame Rider-Kelsey, an American concert singer who has adopted the stage, and has done so wisely. She was able to make a good impression by the fine quality of her voice and the promising nature of her efforts.—*Morning Post*.



Copyright, A. Dupont.  
MADAME RIDER-KELSEY.

Another interesting feature of the performance was the successful debut of the American vocalist, Corinne Rider-Kelsey. This lady is a welcome acquisition to the company.—*Daily Chronicle*.

A successful debut was made by Madame Rider-Kelsey, an American soprano, whose pretty voice and graceful presence were eminently suited to the part of Micaela.—*Daily Graphic*.

Madame Rider-Kelsey, too, scored a decided success as Micaela and it was hard to realize that this actually was the American soprano's operatic debut. In her native land she is regarded as one of the most brilliant concert singers of the day, but she has hitherto held aloof from the stage, though she obviously has the makings of a star of the first magnitude.—*Ladies' Field*.

The part of Micaela was played by Madame Rider-Kelsey, who then made her operatic debut. Though unknown to fame of this country, she has a great reputation in America as a concert artist, a reputation which her clear voice and finished singing showed to be well deserved. Her Micaela was, moreover, an exceedingly attractive performance and gave promise of very good things to come.—*Globe*.

A feature of the occasion was the first appearance here of an American artist, Madame Rider-Kelsey, in the part of Micaela. The newcomer possesses a voice of great sweetness and purity, which has evidently been well cultivated, and she sang the simple but engaging and melodious music with much freshness and charm and succeeded in creating a distinctly favorable impression.—*Queen*.

A very pleasing feature of the performance was the Micaela of Madame Rider-Kelsey, an American artist who made her debut in Covent Garden on this occasion, and created a most favorable impression by the pure quality of her voice, artistic singing and sincerity of expression.—*The Referee*.

Perhaps the most interesting feature of the performance was the debut of Mrs. Rider-Kelsey, who sang the music of Micaela. She was obviously nervous, but her voice is of such charming quality, and she uses it so delightfully that one could not fail to be impressed.—*The People*.

The Micaela of Madame Rider-Kelsey is very good, her voice is of charming quality and she sings with such good taste that the few effects there are to be made were all realized.—*The Times*.

Mrs. Rider-Kelsey made a successful debut as Micaela, and showed that a good training in oratorio and concert work is not a disadvantage for opera. She has an extremely sympathetic voice and a very smooth production, and her style is not lacking in charm.—*The World*.



MADAME RIDER-KELSEY AS MIMI, "LA BOHEME."



CHICAGO, Ill., August 22, 1908.

The new catalogue for the season of 1908-1909, just issued by the Chicago Musical College, is one of the handsomest catalogues ever issued by any Western school or institution. As a frontispiece it contains a very fine photogravure of the president, Dr. F. Ziegfeld, and within its covers are found excellent half tones of the members forming the extensive faculty. September 7 the college will begin its forty-second consecutive year, and thus far the enrollment of students for the coming term makes certain the conclusion that this year will record the largest increase in membership since its formation in 1867. A number of courses have been enlarged, extra instructors have been added, and this fall will undoubtedly mark the beginning of by far the most successful season the Chicago Musical College has ever known. Recent alterations in the present building will satisfactorily settle the problem of taking care of the great influx of students until the college's new building is ready for occupancy about the first of the year. Entering now upon its forty-third year under the auspices of its president and founder, Dr. Ziegfeld, the Chicago Musical College first opened its doors when Chicago was a city of about 200,000 people, and it has grown with the municipal growth and strengthened with its strength. It is now the musical and educational center of a city of over 2,000,000 of people, and in all its departments it has kept even pace with the marvelous growth of this Western metropolis. It has long passed the tentative stage, and has become a permanent educational institution, holding comparatively the same prominent position in music as the University, the Art Institute, the Academy of Science and the Field Columbian Museum in their respective departments of educational labor. Many members of the college faculty who have been spending their vacations in various parts of Amer-

ica and abroad already have returned for the opening week. Ernesto Consolo will arrive from San Bernardino, Switzerland, the latter part of this month; Mr. and Mrs. Herman Devries, who have been touring the Continent, will return about the same time; Hugo Heermann will return this coming week; Walter Knupfer, who has spent his vacation at the home of his brother in Germany, will begin his work early next fall. At an early date arrangement will be made for a faculty concert at Orchestra Hall.

two masses. Mrs. Crofton, who is a dramatic soprano, and soloist in one of the principal churches in Memphis, is studying repertory and preparing for the concert stage while in Chicago.

Kenneth M. Bradley has just published his work on harmony and analysis, a work he has devoted several years to in the preparation of, and which contains the ideas and principles as applied by him as teacher of harmony at the Bush Temple Conservatory.

Ragna Linne, who has been spending the summer in Norway, her old home, will return to Chicago about September 15 to resume her vocal classes at the American Conservatory of Music.

Arthur Dunham, who is chairman of the Western chapter of the American Guild of Organists, announces a series of fifteen organ recitals to be given in Chicago this coming season by different members of the guild.

Edith Grasse, a very talented young singer and pianist from Fargo, N. Dak., is studying in Chicago. Miss Grasse is a graduate of the American Conservatory of Music, and is a very successful teacher in Fargo.

EVELYN KAESMANN.

#### The Post Praises.

THE DAILY POST,  
LA SALLE, Ill., August 13, 1908.

To The Musical Courier:

Accept congratulations on your very clever *reductio ad absurdum* in your issue of August 12 in your reply to the New York Sun editorial on Viennese musicians. It exposes the utterly sordid and narrow motives animating the Sun in opposing a class of men and women in society who are trying to improve their conditions in life, secure more leisure for self development, and at the same time promote the dignity

and interests of their art.

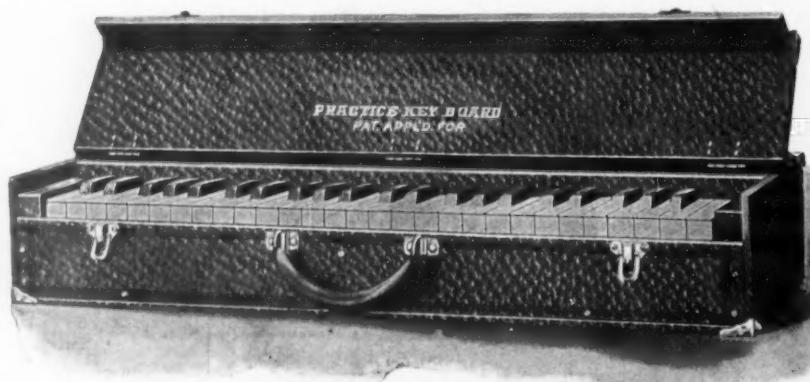
I know that the Typographical Union furthers and supports superior workmanship in the printing art. The best printers of the country are members of that organization, not by compulsion, but because they believe in the underlying idea. No doubt the Musical Union promotes and advocates superior musicianship, and I for one am glad to see a journal of your standing come out boldly and tell the truth in these matters. Yours respectfully,

H. C. UTHOFF.

Van Rooy, who will not return to the Metropolitan Opera this season, intends to undertake a concert tour through Europe.

ing and fine interpretation. The accompanying cut gives a good view of the White Practice Valise Keyboard, for which further information will be supplied to any one writing the manufacturer, A. L. White.

Mr. and Mrs. Glenn Dillard Gunn are spending a few weeks at Lake Harbor, Mich.



Among the out of town professionals who have been studying in Chicago this summer is Mrs. R. L. Crofton, of Memphis, Tenn. Mrs. Crofton has been a pupil in Memphis of Mrs. John E. Cathey, who is well known not alone as a teacher, but as a composer of several songs and

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**Felix Heink Engaged by Strassburger.**

Felix Heink, the pianist-composer, has been engaged as head of the piano department for the Strassburger Conservatories of Music in St. Louis. Mr. Heink formerly was head of the piano department at the Chicago Auditorium Conservatory, and he has filled the same position at the New York Institute of Music, and the Utica (N. Y.) Conservatory of Music. His lecture recitals and concerts have called him to many cities. Three of his extensive tours included appearances as far South as Texas, as far West as Colorado, and the Northern trip took in the principal Canadian cities. Mr. Heink's compositions and his articles on musical education have likewise helped to spread his fame. Among his recent piano compositions which have attained popularity are "Marche Militaire," "Valse d'Amour" (published by Theodore Presser, Philadelphia), minuet in A major, "Remembrance" (a song), and "Idylle" (published by the John Church Company). Clemens Strassburger has engaged Mr. Heink to succeed the late Dr. Robert Goldbeck, for many years associated with the twin Strassburger conservatories. Thus, the graduates of the piano department will have the opportunity of studying with another master of rare ability.

A number of Heink's pupils are winning reputations as concert performers and teachers. One of them, Wilhelm Schmidt, was for a number of years assistant teacher for Leschetizky in Vienna; another Heink pupil, Henry Harcke, is one of a few American pianists who have toured Europe. Some widely known as teachers are: Olive Howe, of Chicago; Frank Erwin, Mrs. Erwin and Bianca Holly, of New York. Some of the other gifted pupils now becoming known are Florence Myers, Alfred Day, Helen Ryan and Beulah Taylor.

Heink can accept only a limited number of engagements for the coming season. Those cities nearest St. Louis will doubtless receive the first consideration. All communications should be addressed to Mr. Clemens Strassburger, corner Grand and Shenandoah avenues, St. Louis.

The following is one program arranged by Mr. Heink for the season of 1908-1909:

Sonata quasi una Fantasia, op. 27, No. 2.....Beethoven  
Romance in F sharp major.....Schumann

Menuet in A major, op. 11.....	Heink
Etude, op. 25, No. 7.....	Chopin
Valse brillante, op. 34, No. 1.....	Chopin
Marche funèbre.....	Heink
Marche militaire, op. 22, No. 1.....	Ravina
Etude Rerie, Isolée (for left hand alone).....	Schubert
Impromptu in A flat major.....	Heink
Song without words, Remembrance.....	Heink
Valse d'amour, op. 30.....	Heink
Etude de concert, Meditation d'amour, MS.....	Heink
Etude de concert, Le Triomphe d'amour, MS.....	Heink
Cantique d'amour.....	Liszt
Rhapsodie hongroise, No. 6.....	Liszt

**DENVER.**

DENVER, AUGUST 15, 1908.

Denver, beautiful Denver, with its reputation of possessing the most lovely, ideal weather in the land, has been sweltering in a spell of excessive heat before unknown in this locality. While the heat has been oppressive no serious results have been reported. Our mile high altitude, with copious showers, has demonstrated that we are above harm from heat, and that our climate cannot be excelled. The Democratic National Convention, that recently convened here to nominate a candidate for President, considered some hot subjects, but the delegates composing that assembly were as cool, modest, well behaved, dignified, good looking a body of men as one could expect or wish to see. For so large a gathering, and for such a purpose, their deportment was excellent.

The new Auditorium, occupied for the first time by the convention, was severely taxed by the sitting members and their temporary friends.

The Stewart Opera Company, which has been giving popular operas at the attractive Manhattan Beach Theater, has been steadily growing in popular favor and drawing good houses. "The Bohemian Girl," "Pirates of Penzance," and "Martha" each have been well patronized. These operas were well staged, acted and sung, giving genuine pleasure and satisfaction to all those who were present to hear them. The merits of this company are just beginning to be seen, felt and appreciated, eliciting many kind words of approval and hearty, well earned ap-

plause. Hans S. Linne, the director, has demonstrated his sterling ability as a drill master and director; Theodore Reiss, the concertmaster, is a capable, efficient violinist. The organizer of this excellent company, Mr. Stewart, may well feel proud of his successful achievement. I wish this company might find a permanent home in Denver, for there is room and a demand for such an organization here. Such a company would afford more pleasure, do more for musical education and appreciation of art, in six months than a high priced company that occasionally visits us would accomplish in ten years. When these high priced opera companies come to us we have to pay to hear two or three singers, the rest of the ensemble often being medium or bad. These great singers must dress richly and those who go to hear them must pay for it. Only the wealthy can afford to patronize high class opera, and they do so not because they have love for or appreciate the art so much, but because they have love for display and the wherewithal to pay for it. Very few of our wealthy people patronize such opera companies as Stewart's, because there is little display of gaudy wearing apparel, consequently it is unfashionable. This class of people appear better satisfied with a star singer, who is often ugly and sings out of tune, than with a really good singer, who is less known to fame, who does not put on airs, but does sing uniformly in good tune.

Signor Cavallo's Symphony Orchestra, at the attractive Eich-Long's Gardens, has resumed giving the Beethoven-symphonies. These concerts draw a good class of musical people, but the classics do not appear to please them like the lighter form of music. However, the audiences seem to be increasing, which speaks well for an improving musical taste.

Whatever else may be said, Denver is well supplied with summer music and first class amusements not surpassed by any other Western city.

JAMES M. TRACY.

In Grosslicherfeld (a suburb of Berlin) new streets have been named after these composers: Brahms, Lortzing, Schumann, Flotow, Haydn, Richard Wagner and Handel.

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HOTEL NOTTINGHAM,  
BOSTON, MASS., AUGUST 21, 1908.

So far as can be ascertained the powers that be of the Cecilia Society have not yet announced the works to be performed next season. The list for presentation will not be ready for the public before the latter part of September. Mr. Goodrich has brought new life into the choir, as any live and enthusiastic leader would, and has infused his spirit of democracy into the members to the extent that more interest will be felt from time to time, and new members are to be enrolled. The history of the various choral societies of Boston, aside from the many singing choirs of the suburban towns, conducted by Boston musicians, is full of interesting facts. Numerically the list stands ahead of any other American city or section of the country, it is believed.

Summer life at Green Acre, Me., as the famed spot on the Piscataqua River is called, and a name now known all over the world for its conferences of free thought, is

marked annually by musical affairs. This season there have been fewer concerts, but the quality has not been lacking. Emma Thursby is installed in the beautiful Inn, which adorns the river bank right in the heart of Green Acre, together with some of her most promising pupils, who have been heard in recitals here. These were Grace Kerns, soprano, and Elinore Altman, both of New York, the latter now making a specialty of piano. The program furnished by these young musicians was of a high order. "Voi che Sapete," "Batti, Batti," Mozart; "Wie melodien Zieht es," Brahms; "Auf dem Wasser zu singen," Schubert; aria from "Aida," Verdi; "How Much I Love You," La Forge, and "Love Has Wings," being Miss Kerns' songs, and Schumann's "Papillons," and Chopin's scherzo in B flat major being played by Miss Altman.

The cut herewith shown is a post card picture of the summer home at Lake Sunapee, N. H., of Carl Faelten, director of the Faelten Pianoforte School, of Boston. At the right side of the cottage is the music room used by Mr. Faelten. On the message side of the card come greet-

SUMMER HOME OF CARL FAELTEN AT LAKE SUNAPEE,  
N. H.

ings to THE MUSICAL COURIER from both Mr. and Mrs. Faelten.

Bernhard Listemann and his wife and sons, Paul and Franz, the musicians, have gone for a month's stay with friends in Wisconsin, where his daughter Virginia, the soprano, will join them after a four months' song tour through the South, West and Middle West, where she was so eminently successful, being met with an actual ovation on all sides everywhere she went. In September Miss Listemann will be East again. She has had several important offers, one to become the soloist with a leading symphony orchestra for a certain tour, and another attractive one coming from New York. Her beautiful voice has constantly improved, and managers have besought her to engage with them, but her plans are not yet formulated.

Golden glow, golden rod, field daisies and pine boughs festooned the entire platform, giving a "touch" of rusticity altogether charming. The Eireniion, as the hall is named, was filled with a demonstrative audience. Another musical treat has been recently furnished by Mary Lucas, formerly of New York, but now of Boston. Mrs. Lucas has been aptly termed by her admiring listeners "the voice of Green Acre," so spirituelle is the quality of her singing, added to a personality never forgotten. Mrs. Lucas, too, is at the Inn, attending to many pupils who applied for lessons, after hearing her sing. Next year she promises to have a quaint studio built upon the river bank, where she will teach each season. Mrs. Lucas' programs always are of superior quality. At a recent recital these were some of her songs: A Handel group, Mozart's "Dein bin ich" ("Il re Pastore"), violin obligato; Schubert's "Morgen Gruss," "Ungedult," "Geheimes"; Schumann's "Nussbaum," "Die Rose, die Lilie, die Taube," "Röselein, Röselein"; a couplet from Brahms, Tschaikowsky's "Wiegenlied," Rubinstein's "Morning Song," Grieg's "Solveig's Lied," Beach's "The Year's at the Spring," and others.

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her famous as the leading teacher of kindergarten music the world over. Ray Edwards, the violinist, of Boston, is likewise rusticking at Green Acre. So it is seen that in this beautiful spot artists and thinkers of all kinds have gathered, but what is known as the "season" will be over within a week more, and the little assemblage in the tents and cabins will disperse until another season.

Two Boston musicians, John Manning, pianist, and Nina Fletcher, violinist, are in Paris, both being the protégés of distinguished American matrons there. Mr. Manning and Miss Fletcher played together at a large musical recently, and made a notable success of it. Miss Fletcher just now is at Fontainebleau, where she is being coached by M. Brön, her present pleasure being music by Fauré and Debussy. Miss Fletcher quite delighted this musician when he first listened to her work and he was enthusiastic in his praise of her playing in general, clapping loudly in the midst of her Franck sonata. They who have heard this gifted girl with her violin are impressed with her big technic, her richness of feeling and the intelligence with which she reads her music. Not in many years has America turned out a young violinist, man or woman, with a more interesting future than this girl has. Scores of friends are awaiting her return to America, and already predict great things for her.

A very good story is told by an admirer of Heinrich Gebhard, pianist, to this effect: While a boy in school he constantly played the piano for his fellow pupils and was considered by all as being the genius of the school. One day young Gebhard, after school was over, appeared before his mother with a photograph of himself, telling her with boyish pride that the teacher had taken him to be photographed, and had presented every boy in his department with a copy of his likeness. The teacher furthermore set aside a special day for Gebhard to give a recital, when all of the pupils and their relatives were invited to come and hear the young musician. Never before or since did Gebhard feel more joy and pride than when he walked out to the piano to be heard, for, as he was the idol of his schoolmates, the roar of applause, even the pianist now acknowledges, was the most welcome his ears have heard.

WYNNE BLANCHE HUDSON.

#### Asbury Park.

ASBURY PARK, N. J., August 19, 1908.

This is proving to be one of the best seasons that Asbury Park and the adjacent resorts have ever experienced. The boardwalk reminds one of Atlantic City—the places of amusement of all kinds are doing a good business, and the ones that merit patronage by the quality of the entertainment they present have more than they can handle.

The Casino Theater put up a good line of shows week before last. Sunday evening Edith Helena, the coloratura soprano, who was so well received at the Casino August 2, appeared here again with Eduardo Castellano, tenor; Victor Occelliere, baritone, and Rosamarie Campbell, contralto.

And, then, there is Arthur Pryor and his band at the Arcade. The people never seem to get enough of Pryor—the leader with a spring in his back—the leader who feels every note of the music he plays. It has been said of Pryor that if he were to lose his hands and arms he still could lead his band with that rhythmic motion of the body peculiar to him alone. The features of the Pryor programs last week were the Wednesday and Friday night performances, which were respectively devoted to the compositions of French and Italian composers. Saturday and Sunday evenings Esther Taylor was the soloist with the band.

Many of the larger hotels are giving concerts for their guests during the season, and the very best talent is provided for these occasions. Albert Pieczonka, the composer and pianist, assisted by Fred Spiegel, of New York, gave concerts at the Coleman and Hotel Waldorf recently. Mr. and Mrs. Damon Lyon also were heard at concerts at various hotels.

Some good music also is being heard at the various Asbury Park churches. Trinity Church choir was assisted last week by Ethel Turner, contralto soloist of All Souls' Church, New York, and Rosalind Barcus, of St. Paul's P. E. Church, of Newark.

Gilbert Raynolds Combs, director of the Combs' Broad Street Conservatory of Music, of Philadelphia, is making a short sojourn here. A number of his compositions will be played by the Pryor Band and the Morgan Orchestra.

ALPHA.

Mozart's "Marriage of Figaro" was done with scant artistic success recently at the Kroll summer opera, in Berlin.



OCEAN GROVE, N. J., August 23, 1908.

The Nordica concert, Tuesday night of last week, referred to on another page in a special notice from Ocean Grove, was one of the greatest musical events in the history of Ocean Grove. The reception to Madame Nordica has never been equalled here. She was in superb voice.

The annual Children's Festival, Saturday night, drew an audience that crowded the vast building, which had been transformed by scenery and electrical effects to a beautiful fairy garden. The Children's Chorus numbered nearly a thousand voices, and was seated in the choir loft, which had been changed into a rocky mountain, with great caves on either side and running fountains of real water. At a few minutes after 8 o'clock, sixteen entrances to the Auditorium were opened and in marched sixteen companies of the children, each carrying an American flag, and to the stirring music of orchestra and organ these marched and countermarched through the aisles and up to their places on the gallery. Then came a company of 100 young ladies dressed in gypsy costumes, who went through a very pretty drill on the floor of the house and later on the platform. Following them came about 200 boys, uniformed in Rough Rider suits, carrying guns and their drill brought forth storms of applause. When the entire chorus had reached the choir gallery it was a sight never to be forgotten. Their singing was something that must be heard to be appreciated, for the reason that it was not the ordinary singing of children, but the work of artists. They sang, in all, twelve songs, all from memory, a feat that astonished all who heard them. The children were assisted by the Leavitt children, banjoists; the Kahn Trio of children, Grant Austin, boy soprano, and Donald Chalmers and six young ladies, who sang the "Mandarin and His Six Little Wives," much to the delight of the audience. During the intermission all the lights in the house were put out and then were turned on about a thousand lighted Japanese lanterns of various sizes and colors, making an entrancingly beautiful scene. The grand finale was "A Night in Camp" and "The Congress of Nations." A bugle was heard blowing "Taps" and the lights went gradually out. Then came a number of war songs, sung by a company of men back of the stage. The Festival Chorus in the rear gallery sang the "Soldier's Farewell" and "Tenting on the Old Camp Ground." Morning came and as the lights were turned on, companies of uniformed young ladies marched in with flags of different nations, to the various national anthems. The Goddess of Liberty appeared on a platform, surrounded by twenty other young ladies all dressed in Grecian gowns. The Goddess of Liberty was covered with electric bulbs, which were suddenly lighted, and at the same instant an immense electric fan back of the children burst in a blaze of glory out on the spectators. To add to the enthusiasm the chorus of children held up pieces of bunting, which formed an immense flag, and to the music of Sousa's "Stars and Stripes Forever," then bedlam broke loose. Ten thousand people jumped to their feet and cheered and yelled. The whole performance was a gigantic affair, and probably could not be duplicated anywhere else in the United States. The concert, with a number of changes, is to be repeated tomorrow night, and already the house is sold out, which means that it will have to be repeated again on Wednesday night.

It is now decided that the Ocean Grove Orchestra will accompany the excursion to the Thousand Islands, leaving here on September 9. This is an annual event and is personally conducted by the musical director, Tali Esen Morgan. It is expected that about 200 will be in the party. The special train leaves here at 6:15 in the morning and will leave the Weehawken station of the West Shore Railroad at 8:30, where a large company of New Yorkers will

be picked up. The cost of this entire trip—which includes all expenses—is only \$30.50, and it is not surprising, therefore, that so many desire to join the party.

Charles E. Clemmens, of Cleveland, has been giving a series of afternoon organ recitals here with great success.

Will C. Macfarlane, the official organist of Ocean Grove, leaves this week to join his choir boys on their camping vacation. Mr. Macfarlane is to return here again next season.

Scott Kidder is to give a morning organ recital here on Wednesday.

Ralph Kinder gave a successful recital here last week.

Marie Stillwell, the Brooklyn contralto, who has sung at a number of the leading concerts here this season, returns to her home this week.

Donald Chalmers, the basso, was one of the favorite singers of the Ocean Grove season.

Archibald Hackett, of New York, the tenor of the Auditorium Quartet, has been doing good solo work.

Grace Underwood, whose excellent soprano voice has pleased so many this season, is to do considerable concert work this winter.

Florence McMillan, of New York, the official accompanist of the Auditorium, is one of the most talented young women on the grounds. Besides being a most excellent accompanist, she plays the violin and cornet, and is organist at the Young People's Temple.

Dr. F. C. Freemantel, of Philadelphia, has been Mr. Morgan's assistant choral director this season, and a more capable man for the position could not be found. He has done all the work in the training of the children and most of the drilling of the Festival Chorus.

Arthur L. Judson, the concertmaster of the orchestra, who has done most of the training of this body of musicians, has been a most valuable assistant to Mr. Morgan.

Louise Virginia Moore, of Philadelphia, besides being the accompanist of the Children's Chorus, also has been the real manager of the whole affair. She is also one of the horn players of the orchestra and sometimes plays the Temple organ.

Nearly all the arranging of music for the orchestra is done by James C. Bradford, who has been assisting Mr. Morgan now for the past eight years. He is also director of the Temple Orchestra.

ALLEGRO

#### News of Musicians From Near and Far.

Alice Breen, the soprano, who still is in Newport, R. I., has been singing at the homes of several of the exclusive set. Reed Miller, the tenor, is another New York artist who has been heard at Newport musicals.

Maurice Nitke, the Polish violinist, assisted by I. Eisenberg, pianist, recently gave a recital at Lake Mohonk, N. Y. The program included works by Hauser, Nachez and Hubay. Admiral Evans and members of his family led the applause at the concert, at which Mr. Nitke distinguished himself.

R. Grant Copeland, organist, of Brooklyn, N. Y., was married recently to Hannah Carlsen, a member of the Women's Philharmonic Orchestra.

Esther May Kendig, soprano and teacher, of Lancaster, Pa., who had been in Brookfield Centre, Conn., this summer studying with Anna E. Ziegler, has returned to her duties in the Keystone State. Miss Kendig has classes in Lancaster and Lebanon, and in addition to her teaching directs two chorus choirs.

#### Ganz Writing an Opera.

Rudolph Ganz, the Swiss pianist and composer, now at Zurich, is reported to be writing an opera on the subject of "Monna Vanna."

## OBITUARY.

## Elizabeth Sousa.

Elizabeth Sousa, mother of John Philip Sousa, died at her home in Washington, D. C., last Sunday. She was eighty-three years old. Born in Hesse-Darmstadt, Germany, Mrs. Sousa came to this country when very young, and later married Antonio Sousa, a Washingtonian of Portuguese descent, who was connected for many years with the United States Marine Band. Mrs. Sousa became the mother of ten children, of whom John Philip has attained international fame as a composer and conductor. Mrs. Sousa was a woman of lovable nature, keen wit and genial personality, and a host of her Washington friends will mourn the loss of her cheerful presence. Her husband died some dozen years ago. John Philip Sousa was leading concerts at Willow Grove, Philadelphia, when the sad news of his mother's passing away reached him.

## BUFFALO.

BUFFALO, August 22, 1908.

Sunday, August 16, marked an event at Teutonia Park which emphasized the patriotism of our German citizens. Loyalty to Fatherland, not detracting in any way from their love for America, the land of their adoption. Fifty-five societies, including members from Rochester, Syracuse, Elmira and Erie, Pa., gathered here. There was

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variety enough in the day's and evening's exercises to gratify every taste. Speeches, songs, games, tableaux, athletic exhibitions made up interesting programs. President Hitzel, of Buffalo, made the address of welcome, followed by the guest of honor, Theodore Sutro, president of the German Alliance of New York, and one of that city's most distinguished lawyers. His remarks were listened to with close attention. His patriotic sentiments and convincing logic won all hearts. Hon. Herbert Bissell, cousin of the late Postmaster General Wilson Shanon Bissell, was another pleasing speaker, whose student life in Germany had given him a comprehensive view of the Teutonic spirit. At intervals choruses were sung by the united societies, under the direction of Conductor Julius Lange. The choruses sung were Kreutzer's "Shepherd," Gelki's "Home," and "The Star Spangled Banner." In the evening there were some fine tableaux given by children's choruses, illustrative of the titles of songs. Irvin Beutler, the new director of the Harigari Frohsin, conducted the children's choruses. Next summer the annual convention of all the societies which make up the German Alliance will have a meeting in this city August 16.

clude to come. The united singing societies of Buffalo expect next year to entertain the Choral Society from Cologne, Germany.

Will not some local Carnegie donate a music hall for the proper presentation of the many attractions booked for this season?

VIRGINIA KEENE.

## "The Prince of Pilsen" in Australia.

Report comes from Australia that Frank Pixley and Gustav Luders have scored another success with "The Prince of Pilsen," which was produced "by permission of Henry W. Savage" last month in Sydney. Charles A. Loder as Hans Wagner (the part played here by Jess Dandy and John Ransom) and George Whitehead, an American baritone, playing the role of the real Prince, are mentioned by the Sydney critics as scoring pronounced personal hits in Australia, while the song hits mentioned are "The Message of the Violets," "Heidelberg" and the "Song of the Cities."

## Noria for Palermo.

Jane Noria, the American soprano, who last season sang with the San Carlo Opera Company, has just been engaged for next winter by the Teatro Massimo, in Palermo, to sing in "Tristan and Isolde," "Werther" and "Lohengrin," and to create the dramatic soprano role in the new opera "Venezia."

A musical comedy called "Else Klapperzehen" has been accepted for production in Dresden. The author is W. von Waltershausen.

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